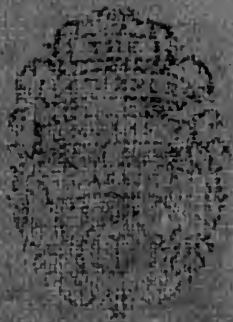
SHAKESPEARE'S MACBETH

SYKES



1. Atmosphere
2. Ozone
3. Motion of Particles or Rays
4. Environment
5. Climate
6. Latitude

The Scribner English Classics

EDITED BY

FREDERICK H. SYKES, PH.D.
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THE PLAYS OF SHAKESPEARE
MACBETH

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PROF. FREDERICK H. SYKES, Ph.D., Teachers College, Columbia University, General Editor.

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Macbeth and the Witches

From the painting by J. B. C. Corot, in the Wallace Collection, Hertford House

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THE PLAYS OF SHAKESPEARE

THE TRAGEDY OF

MACBETH

EDITED WITH INTRODUCTION AND NOTES
BY
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PREFATORY NOTE

THE collected edition of Shakespeare's plays issued in 1623 and known as Folio[1] is the first edition and prime authority for the text of *Macbeth*. Of the later Folios, printed in 1632, 1663, 1685, Folio[2] prints many careless blunders, and is followed in most of these blunders by Folio[3] and Folio[4]. *Macbeth* is not accurately printed even in Folio[1]; the Clarendon editors surmise that it was printed from a transcript of the author's MS. dictated to the transcriber, for the blunders are of the ear, not of the eye. Folio[2] and especially Folio[3] correct a few of these errors, but between them introduce nearly a hundred blunders of their own. The present text is based, therefore, on the text of Folio[1], but it incorporates the accepted corrections of Shakespeare editors, and presents the text modernized in spelling and punctuation.

Macbeth is especially suited for study of the drama as a form of literature, because of its simplicity of motive, the inevitable progress of its stirring scenes, its vivid characterization, and its superb technique. Following the plan of the edition of *Julius Cæsar* in the present series of English Classics, the editor offers an interpretation that is intended to elucidate not only the meaning of the text, but the meaning of the play as a play —as a definite literary form.

The element of witchcraft in *Macbeth* gets a peculiar light from the tremendous interest in the practice of witchcraft during the period of Elizabeth and James I. The present editor has sought out much of the witchcraft literature contemporary with the play, and preserved in the Bodleian Library, to present Shakespeare's point of view—as reflecting a time when to most people witchcraft was a devilish reality.

In the preparation of material for annotations the editor has had the aid of Miss LIZETTE ANDREWS FISHER, to whom his thanks are here gratefully recorded.

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INTRODUCTION

I—General Considerations

The Place of "Macbeth." *Macbeth* stands chronologically last in the series of tragedies, *Julius Cæsar*, *Hamlet*, *Othello*, *Lear*, *Macbeth*—plays on which Shakespeare spent his perfected art. All these plays are alike tragedies of temperament; each one of them brings some great but fated character into conflict with an environment to which he is unfitted, and from that conflict issues the inner history of the hero's soul, which is the main interest of the play. *Macbeth* distinguishes itself from the other tragedies named by the hero's voluntary participation in crime; but it is further distinguished by the incorporation of a supernatural action, so complete and powerful that all the incidents of the play, in themselves coherent and self-sufficient, seem the fated fulfilment of destiny. The whole play, short, swift, simple in its main movement, is yet the most highly wrought of Shakespeare's works,—harmonized to the utmost, so that part answers part, line echoes line, motifs repeat themselves in subtle variations throughout its wonderful orchestration. The language of the play is in keeping with the highly wrought structure; it is picturesque, figurative, charged with meaning and passion,—at times turbid with condensation, with heaped-up figures. No play except *Hamlet* has given more to our language of superb phrases, and no play, not even *Hamlet*, vies with *Macbeth* in lines that record the psychology of crime, from its mysterious inception to the mental agony and world-weariness of the catastrophe.

Macbeth does not offer us the most significant study of life among Shakespeare's tragedies; because the theme is self-aggrandizement, and not a struggle for right, because the action presents the ruin of souls rather than their redemption through suffering. In this respect *Hamlet*, or *Othello*, or *Lear* is a more

moving play. But in respect to construction, wonderfully intricate and harmonious; in the conception of the leading characters, heroic, passionate, suffering; in the tremendous appeal to the imagination; in the language of the play—a pregnant lyric speech that speaks and speeds passion like great music, *Macbeth* stands unsurpassed among Shakespeare's works—the last accomplishment of his greatest dramatic period.

Date of Composition. The composition of the *Tragedy of Macbeth* is very generally ascribed to the year 1606. It is certainly not earlier than 1603; for we may well believe that it was the accession of a Scottish king to the throne of England in 1603, and the consequent interest in London in things Scottish, that turned Shakespeare to Scottish story for the material of a timely play. The theme and scene of the play, the amelioration of Banquo's character, and the representation of witchcraft show a close association of the play with a Scottish King who loved the drama, who claimed descent from Banquo, and who led the persecution of witches in Scotland and England. It may even have been written, in the first instance, for production before the court. *Macbeth* is then subsequent to 1603. It is also not later than 1610. For Dr. Simon Forman recorded in his note-book that he saw *Macbeth* played at the Globe on April 20, 1610. The pointed references to "equivocation" in II, iii, 8 *ff.*, and V, v, 43, point to a date between these two termini; for the doctrine of equivocation became a by-word through the trial of the Jesuit Garnet, March, 1606, in which the doctrine greatly figured. The abundant harvest of 1606 is thought to be alluded to in II, iii, 4 *f.* To that year, 1606, therefore, *Macbeth* is generally ascribed. Metrical tests (see Appendix II) are not against this ascription.

Sources. The narrative basis of the play—the facts of the story as distinguished from the psychology of the characters—Shakespeare drew from Holinshed's *Description and Chronicles of England, Scotland, and Ireland,* first published in London in 1577, and reissued in 1587, and subsequently. The reigns of Duncan and Macbeth are given in Volume I, pp. 239–252, of the first edition. With the story of Macbeth as given by Holinshed, Shakespeare blended splendid suggestions of dramatic

material from the story of an earlier Scottish reign, that of King Duff (Holinshed, I, p. 208), who was murdered by Donwald, egged on to the crime by his wife. The significant passages from Holinshed are reprinted in Appendix I of this edition. The mention of witches in the Holinshed story of Macbeth gave the starting-point for the incorporation of the ritual of witchcraft familiar to the Elizabethans by passages in the classics, but more particularly through the fury of witchcraft, its practice and persecution, which culminated about the time of the production of the play.

Shakespeare shows himself possessed of further knowledge of the history of Macbeth. Holinshed drew his story from the Latin history of Scotland by Hector Boece or Boethius (1465–1536), printed in 1527, which John Bellenden (fl.1533–1587) rendered into English in a version that was printed in 1536. Either from the Latin version or from the translation Shakespeare got important hints. Instances of these may be cited:—

Boece (Bellenden) specifically suggests *Macbeth*, I, vii.—"His wife, impatient of long tarry, as all women are, especially where they are desirous of any purpose, gave him great artation (*incited him*) to pursue the third weird (*witch*) that she might be a queen, calling him ofttimes feeble coward, and not desirous of honors, since he durst not assail (*carry through boldly*) the thing with manhood and courage, which is offered him by benevolence of fortune, though sundry others here assailed such things before, with most terrible jeopardies, when they had not such sickerness (*certainty*) to succeed in the end of their labors as he had." (Tr. Bellenden, XII, iii.) The words describing how the witches "by their illusion shall draw on to his confusion" (III, v, 28 *f.*) and the term "butcher" applied to Macbeth (V, viii, 69) are from Boece-Bellenden.

In general, however, it is only the frame of the story that Shakespeare borrows; and for dramatic reasons he modifies what he borrows. The Duncan of Shakespeare is more gracious, Banquo is much more honest, Lady Macbeth is more human, Macbeth more poetic and more desperate, than the same characters in the original. As for the life of it all—the interpretation of the characters, the play of motive to act and the reactions of the

deed, the shaping of all into the great impressive story and personalities—that is Shakespeare's work, and Shakespeare's only.

The Historical Macbeth. Elements of historical fact are, without doubt, found amidst the mass of fable making up the Macbeth story as recounted by Holinshed. It would seem (see *Dictionary of National Biography*, art. "Macbeth") that Macbeth, son of Finlay, was a sub-king in the reign of Malcolm II. He was *mormaor*, or district chief, of Moray and commander of the forces in the reign of Duncan. He rebelled against his master, slew him, and took his kingdom in 1040. His wife, Gruach, was the daughter of Boete, son of Kenneth III; through his marriage Macbeth had thus perhaps acquired a claim to the Scottish throne. "He seems to have represented the Celtic and Northern element in the population as against Duncan and his family, who were gradually drawing south, and connecting themselves by intermarriage and customs with the Saxons of England and Lothian."

In 1050 he went to Rome, perhaps for the papal absolution.

In 1054 Siward, Earl of Northumberland, took up the cause of his nephew or cousin Malcolm, invaded Scotland, and defeating Macbeth, established Malcolm as King of Cumbria. Macbeth held out, north of the Mounth, until Malcolm defeated him at Lumphanan, August 15th, 1057, and became King of all Scotland. Macbeth left a nephew or son Lulach, who was slain the year following.

Witchcraft and "Macbeth." New laws are always significant records of public opinion. The first year of the reign of James VI of Scotland as King of England was signalized by a new statute against witchcraft (1604) that marks both the practice of magic and the public belief in the malignant power of its devotees.

This statute repealed the laws against witchcraft and magic of the fifth year of Elizabeth's reign, to impose heavier penalties. It enacted:—

1. That if any person practise any invocation of an evil spirit; or consult with, covenant with, or reward any evil spirit; or take up any dead man, woman, or child, out of his or her grave, or the skin, bone, or any other part of any dead person, to be used in any manner of witchcraft; or shall use any witchcraft,

whereby any person shall be killed, wasted, pined, or lamed, that offender, lawfully convicted, shall suffer death as a felon.

2. If any person shall take upon him by witchcraft to tell in what place any treasure should be found, or goods or things lost, or to the intent to provoke any person to unlawful love, or whereby any cattle or goods shall be destroyed or impaired, or to hurt any person in his body, although the same be not affected, that the offender shall suffer imprisonment for one year, and once in every quarter of the year, on market-day, stand on the pillory for the space of six hours and openly confess his offence. If the offender be a second time lawfully convicted, he shall suffer death as a felon.

Public opinion, expressed in these enactments, was the result of many forces. There was the ever-present suggestion of folk-lore story from which magic is rarely absent. The Bible, too, had familiarized the Christian world with the story of the Witch of Endor and the activity of Satan in human affairs. The miracle-plays had shown the struggle of the devils for the souls of men (the Porter of *Macbeth* harks back to the Porter of hell's mouth). The mediæval world, projecting the conception of the organization of the Christian world into the realm of Satan, founded a hierarchy of evil spirits that was Christianity inverted—Satan as Prince of Devils, with his legions of ministers of evil, his fight for the souls of men in the maintenance and extension of his evil kingdom, his priests and nuns in the shape of wizards and witches, with Hecate as their Mary, with their baptisms and renunciation of God, their confessions, meetings, or "Sabbaths," and the constant practice of working wonders and doing evil with the aid of legions of minor devils. The Renaissance reinforced this popular belief with the stories and incantations of Circe, Medea, Canidia, in the works of Vergil, Ovid, and Horace. (The learning of the Renaissance concerning witchcraft is gathered in Ben Jonson's annotations to his *Masque of Queens*, 1609.) The Faustus story is typical of the attitude of the folk mind toward science and invention—the learned man can gain supernatural power only at the price of the forfeit of his soul to Satan.

In the twilight of science, the superstitious and imaginative, when bent on evil, readily had recourse to magic. The perfected ritual of witchcraft won it its devotees, and at the same time excited terror in the public. Elizabeth strove to suppress witchcraft by more specific enactments in the statute of 1562. Under this law those who caused death by magic art should suffer death; if only bodily harm resulted, they should suffer for a first offence a year's imprisonment and for a second offence death. The bloody persecutions of religion were extended to the black art.

On the other hand, Reginald Scot, in his *Discoverie of Witchcraft*, 1584, gave an exposure of the system, crammed with detail gathered from books of the learned and the practice of the witches; Scot fought with learning and common sense the emotional insanity of the whole wretched business. Scot's book gave Shakespeare innumerable hints for the ritual of the Weird Sisters. But the practice and the fear of witchcraft grew. Marlowe's *Dr. Faustus*, 1588, is a sign of its hold on the public. The accession of James VI of Scotland to the throne of England ushered in the trials and convictions that gave the seventeenth century its bad eminence.

King James had interested himself in the question of witchcraft when John Feane and his associates were tried in Edinburgh, in 1590, for sorcery. They had, it appeared, besides doing people to death by magic, raised the storm that had separated the king's ship from its companions as King James was sailing to Denmark. The accused were put to death. (The story was given to the London public by Pitcairn in *News from Scotland.*[1]) James formulated his belief in a dialogue called *Demonologie*, printed in Edinburgh in 1597, and reprinted in London in 1603. His belief in witchcraft is here written out, fortified by the authority of verses of the Bible and references to men of learning—Bodinus, Hyperius, Hemmingius, Cornelius Agrippa, Wierus; "one called Scot, an Englishman," was in his opinion nothing short of a heretic; magicians and witches were in league with the Prince of the Air; they should, without regard to age, sex, or rank, be burned to death.

The public terror showed itself in laws more and more

[1] In Robert Pitcairn's *Ancient Criminal Trials in Scotland*, I, 213 ff. (1592).

stringent, in torture (in Scotland), hanging or burning on the Continent, in England, and subsequently in the colonies of New England. Pamphlets fed the public with the details of each trial—at Edinburgh, Lancaster, Abingdon, Ipswich, Essex. Preachers denounced witchcraft from the pulpit. In the midst of the fury, with the echoes of new laws, new trials, fresh executions, in the ears of his audience, Shakespeare produced his *Macbeth*.

II—Interpretation of "Macbeth"

The Theme of the Play. Each play of Shakespeare's contains in its action the conflict growing out of some great phase or passion of life. In *Macbeth* the motive of the play is ambition—an ambition so conditioned that its realization is possible only through crime. Crime becomes, therefore, the complication of his story, and the reactions from evil done constitute a counteraction both in the spiritual life of the royal criminals and in the outer social world outraged by their deeds of murder.

Crime is the complication and resolution of the story—evil ambition that steps through murder to its goal and seeks to maintain itself through murder and is overcome by return for evil done. This crime has a wonderful connotation and dramatic visualization in the part of the Weird Sisters who hover on the borderland of humanity, instruments of the unseen powers of evil whose human allies they are. The note of evil finds its expression at the outset,—"Fair is foul and foul is fair."

That note of evil can be traced in infinite repetitions in speech and deed throughout the play. At the last it meets the truth of life in the counteraction that centres in Malcolm, who, "fair," still paints himself "foul."

Macbeth's vaulting ambition o'erleaps itself.

> "Even-handed justice
> Commends the ingredients of our poisoned chalice
> To our own lips."

He seeks to maintain the thesis "things bad begun make strong themselves by ill," but his peace of mind, his cause, his life, come to naught, and justice and social order are vindicated in the person of the victim's son, Malcolm.

The Atmosphere. Every play has its tone, its atmosphere, appropriate to its theme. Here Shakespeare "dips his pencil in the gloom of earthquake and eclipse." The heath, thunder, lightning, rain,—that is the opening note, darkening into night, the season of all the important scenes of the play. The witches, whose element is the fog and filthy air, are "secret, black, and midnight hags"; and Macbeth meets them "at set of sun." Night surrounds all the evil deeds and great scenes of the play—the contagion of evil infecting Macbeth and, again, Lady Macbeth, the murder of Duncan, the murder of Banquo, the sleep-walking of Lady Macbeth. The great invocations of the play are addressed to night—painted again and again as the season of crime. Night brings to the criminal, not sleep—"Macbeth doth murder sleep"—but fresh crime and new unrest; or if sleep comes it is a restless ecstasy of horrible dreams or sleep-walking with fitful visions of horror.

The human color counterpart to night is blood. The very word is iterated and reiterated more than elsewhere in Shakespeare. In how many scenes of first importance blood is in sight—Macbeth's victory; the sergeant's report; the murder of Duncan, after which Macbeth sees everything red in waking; the blood-boltered ghost of Banquo; the visions of Lady Macbeth tortured in her sleep with the fatal persistence of the smell of blood still!

Night and blood are the outer atmosphere—the atmosphere of the scenes of evil deeds, the physical concomitants of crime —what of the inner atmosphere, the spiritual state of the persons of the story? The human spirit here is suffused with tragic passion. Night and blood are but external signs of a spiritual uproar. The characters of the play are wrought to a spiritual tension in keeping with a great crime. Every word quivers with emotion, every scene wings the imagination. The play does not portray murder—the very murder of Duncan is kept from our eyes, so that the imagination may be free to grasp the real interest, the psychology of the murderers.

The Action. The action is three-fold,—a three-fold action woven out of an outer action of Macbeth against the state; a spiritual conflict in Macbeth's soul and in the soul of Lady

Macbeth; and both outer and inner actions are related to a supernatural action through the association of Macbeth with the powers of evil.

I—*The Outer Action.* Here we have the framework of the story—the mere facts of the action as respects Macbeth and the state. Macbeth desires the crown worn by his kinsman Duncan; he wavers in his will till his wife determines him; he kills Duncan; he accuses Duncan's sons of the murder; he gains the throne: then he murders Banquo to frustrate a prophecy that Banquo's children should succeed; then murders all in the castle of Macduff to frustrate an oracle that declared Macduff his chief enemy. By these deeds he arrays against him the King's sons, especially Malcolm, and the Scottish nobility, especially Macduff; so that all the forces of order and justice unite, and the moral world—the will of right-minded men—is reasserted when Macbeth falls beneath the sword of the Thane of Fife, and Malcolm reigns in his stead.

II—*The Inner Action.* Shakespeare's real interest does not lie in the outer action. It is the skeleton, not the life, of his drama. It is the portrayal of the inner action, the spiritual life of Macbeth and the dearest partner of his greatness, that interests us in this play. *Macbeth* is a drama of the ruin of souls.

Macbeth, the hero, is first presented in heroic guise. We see him, at the outset, as the successful general, returning flushed with victory over the rebels of the Western Isles and the invading Danes. He has won not merely the strategic victory of the general but the personal glory of the warrior, having slain, hand to hand, the arch-rebel, the merciless Macdonwald. He is the great man of the time, compared with whom the reigning king, Duncan, is only a sentimental king, gracious in mind, but lacking discernment, courage, strength, in turbulent times, to rule. In nature Macbeth, till he meets the witches, is loyal—no rancors in the sacred vessels of his peace, the milk of human kindness is still in his veins. If there be a flaw in his nature, the rift has not yet shown itself to the world. And he has one flaw, visible to the one nearest him, who knows him best. Not a wrong-doer, he would profit by wrong-doing; would not play false—said his wife—and yet

would wrongly win. Thus his loyalty of nature is unsafe, is in unstable equilibrium; the proper temptation at the opportune time will send him headlong. Ambition whispers to the saviour of the country; suggestions as if from cosmic evil reach him. Why should not he, the great man of the time—the one man of the royal family—be King rather than Duncan? And the answer to the temptation offered by the witches is the fatal answer of his temperament.

To explain Macbeth's actions, we must study his character. Macbeth has, like all Shakespeare's dramatic characters, the nature that explains all his words and deeds. Macbeth is no vulgar cut-throat. Notice his keen sensibility, nervous organism, acute, even morbid imagination. There is the field of the inner action. He is a poet or a painter in the distinctness with which color and form affect him:—you think of Doré when Macbeth etches out those terrible pictures of night and evil that come from his lips. What does this imaginative nature do for him? He is superstitious, is given to hallucinations. The uncanny easily finds credence in such a man. Macbeth and Lady Macbeth live, too, among the moors and mists of the Highlands—the atmosphere of which Norse mythology was born. Therefore the Weird Sisters, the dagger, the ghost of Banquo, are to him realities. He is of a passionate nature; as such, he sees but one object and is blind to the rest, feels one desire and recks not of consequences. It is for that reason that when Macbeth's mind plays with the prospect of the crown, imagination fascinates him and his passion carries him forward to fresh murder.

He is a man of physical courage, yet his imagination is stronger than his courage. Not present fears but horrible imaginings unman him. Let him outrage his conscience with crime and his imagination awakes; he feels himself an outcast from man and God, he cannot say amen; he sees till his death hallucinations, ghosts of blood-stained men. The taint spreads, corroding and agonizing. Sleep that knits up the ravelled sleave of care leaves his pillow, or else he sleeps in the affliction of terrible dreams, he lies on the torture of the mind in restless ecstasy. Step by step his will weakens; self-control,

courage become desperation. Crime from the single thought becomes a raging torrent,—each fresh deed only adds to the avenging furies that pursue him, till finally death brings the eternal rest. Wonderful unity of character!—itself the central point of the play as well as the explanation of all actions, all relations, all deeds of the play. What an opportunity for the actor in such a role!

Yet Lady Macbeth is a more tragic figure than her husband, for we pity her and we can scarcely pity him—and pity is essential in tragedy. The two natures are distinct and yet correlative, and they are man and woman even in their common crime. The time is past when Lady Macbeth can be regarded as a large, coarse-limbed virago—"merely detestable," as Dr. Johnson said. She is not what Mrs. Jameson describes her, the "evil genius to her husband, a terrible personification of evil passions." To Macbeth she is the "dearest partner of my greatness"; to the nobles, "most gentle lady." With subtle touches the woman—daughter, wife, mother—is suggested. You see the fineness of her nature and the keenness of her sensibility breathed out unconsciously in the sleep-walking—"Here's the smell of blood still: all the perfumes of Arabia will not sweeten this little hand." With that fineness of nature there is united a will of steel, a practical will—a force that can be wrought to command, to impel, drive all to its own tune and fashion, but liable, like fine high-pressure mechanism, to go suddenly to pieces, to total collapse. An imperious nature—notice that "the fatal entrance of Duncan" is "under *my* battlements."

With her, memory is as keen as with Macbeth imagination is, and it is a woman's memory. The thought of her babe returns to her in her supreme appeal to Macbeth's fortitude—

> "I have given suck, and know
> How tender 'tis to love the babe that milks me."

As she looks on Duncan, thinking herself to do the murder, the face of her father comes to her mind and checks her.

But these things are as nothing to the realization of her purpose. She is a wife; she can do all that may become a wife, who dares do more is none. She knows her husband through

and through—is, heart and soul, one with him in his interests. It is clear to her that Macbeth dreams of kingship without the courage to "sin the whole sin." He would not play false and yet would wrongly win. Lady Macbeth has no lukewarm blood. It was enough for her that her husband would be king; her part therefore was clear; she would be the practical will and courage he lacked:—

> "Glamis thou art, and Cawdor, and shalt be
> What thou art promised. . . .
> Hie thee hither
> That I may pour my spirits in thine ear
> And chastise with the valor of my tongue
> All that impedes thee from the golden round."

Do you suppose if Macbeth had willed the right, she would have failed him? We know she would have been by his side—resolute, resourceful, successful. She failed only in that she thwarted her nature, stifled her sensibility, and bound herself to evil.

But her nature could not follow her will. Her fainting after the murder is the first note of the collapse of her nature that ends in sleep-walking and death. She too has misunderstood life terribly. We see a glimpse of her in her real self just before the banquet scene—restless, unsatisfied, unhappy as Macbeth himself:

> "Nought's had, all's spent,
> Where our desire is got without content."

But let her husband enter—she is by his side once more, ready, resolute, resourceful, daring—

> "Things without all remedy
> Should be without regard. . . .
> Be bright and jovial 'mong our guests to-night."

If Macbeth regrets that Banquo and Fleance live, she boldly voices his secret thought—

> "But in them nature's copy's not eterne."

She appears in the coronation banquet to support, counsel, govern her frenzied husband, to explain, persuade, dismiss the frightened guests. But she has no part in the later path of

blood through which Macbeth descends to the deep damnation of his taking off—no primrose path, though it lead to the everlasting bonfire. She disappears from the action as the need of will disappears. It is desperation alone that rules the darkening mind of her husband.

Death can come to such a nature only as a relief. And it is quite a part of Lady Macbeth's nature that it should come by an act of resolution. Such an act her physician feared:—"Remove from her the means of all annoyance." No word escaped her waking lips to warn Macbeth of her state. Macbeth knows her state in the end, but only through the doctor's report, and never to the full. It is of himself that he thinks chiefly when he talks with her physician.

As for Macbeth, he has now supped full with horrors. The worst can no longer move him.

> "Wherefore was that cry?
> *Sey.* The Queen, my lord, is dead.
> *Macb.* She should have died hereafter:
> There would have been a time for such a word.—
> To-morrow, and to-morrow, and to-morrow,
> Creeps in this petty pace from day to day,
> To the last syllable of recorded time;
> And all our yesterdays have lighted fools
> The way to dusty death. Out, out, brief candle!
> Life's but a walking shadow; a poor player,
> That struts and frets his hour upon the stage,
> And then is heard no more: it is a tale
> Told by an idiot, full of sound and fury,
> Signifying nothing."

Life that in its fairest morning shone in glory and renown sinks in horrible ennui at last. That is the history of the inner tragedy of this royal criminal.

III—*The Supernatural or Oracular Action.* Shakespeare has given to *Macbeth* a unique character, a special glamour, by adding to the foregoing actions a supernatural action. Taking the suggestion of the witches of Holinshed's stories of Macbeth and Duff, Shakespeare's imagination here created not merely portentous figures out of the black hags of popular superstition; he gave a fresh setting-forth of the

Faust legend already treated in the drama by Marlowe—the temptation of the human soul by its longing for supreme power; its compact with the powers of evil; the fruitless struggle of the soul to regain its peace. Great as is Marlowe's achievement in *Dr. Faustus*, we must still regret that the more perfect story of Faust was pre-empted, and that Shakespeare was forced to use the motive only as a connotation or enhancement of his main theme. Incorporating through the Weird Sisters the Faust motive, Shakespeare seized on the witchcraft and demonology of his time to give form and character to his conception. According to this conception, creatures of mortal birth, but of more than mortal knowledge, hovering between earth and sky, gifted by means of their intercourse with evil spirits, ministers of the devil, with supernatural knowledge and influence, ensnare human souls by temptation, by "honest trifles," by the promise of power, lure them on to their confusion, and betray them in deepest consequence. Macbeth's life is so expressed that it unfolds and fulfils the prophecies uttered by the Weird Sisters. From this point of view the action of the play is oracular.

The witches at the outset sound the note of their part—it is evil, moral confusion, obliteration of the distinction of right and wrong—"Fair is foul and foul is fair." There are three witches, and their most characteristic speeches are in triads, in sets of three, marked off at the outset from normal human speech by a four-accent trochaic metre; they elaborate all the ritual of magic that centres in the cauldron, the incantation, the dance. Macbeth could have lived his fateful life just as he lived it, without the witches, but his life becomes peculiarly tragic when he binds up his fate with the will and purpose of the fearful and malevolent powers of a supernatural world. It is a spectacle for Greek tragedy to watch the fruitless struggle of Macbeth caught in the meshes of his sin—seeking now to help or now to oppose the oracles, and always aiding their inevitable fulfilment. It is a spectacle, none more moving, of the irony of poor humanity seeking to rise above the limitations of life and law by compact with evil, struggling to maintain an impossible thesis that "Things bad begun make strong them-

selves by ill," and ending in a state to make life a fitful fever, day a weariness, and death an enviable sleep.

The Brevity of "Macbeth." *Macbeth*, among Shakespeare's tragedies, is unique in its brevity. There are only 1993 lines, while the average length of his tragedies is 3220. Because of its shortness, the text of *Macbeth* is generally believed not to be in the state in which it left Shakespeare's hand—"without a blot"; it is thought that the text as we have it in the First Folio is printed from the acting version,—"cut" to suit some peculiar requirement of which nothing is yet known. This view is pushed to an impossible extreme by Professor Barrett Wendell—*Macbeth* is, he says, "what you may make of any Elizabethan tragedy by cutting out everything but the main action." (*William Shakspere*, p. 304.)

The truth is that *Macbeth* is, in all essentials, complete, finished, and perfect, even to the subactions. The construction conforms absolutely to the Shakespearian method. It has the two usual subactions, one centring in Banquo to provide for the climax; one centring in Macduff to provide for the catastrophe. It varies the tragic action, not by the usual comic by-play, but by the witch scenes,—their ritual, incantations, and dances. These are in harmony with the tone of the play, which keeps throughout its course a single tragic tone. The very Porter scene is humorous only in expression; the whole scene enhances a murder-scene by dramatic irony, and is deeply serious in its import and in its relation to the action.

That Shakespeare could, if he chose, have written *Macbeth* in the brief scale, is a freedom that must be accorded the artist. Sophocles wrote his tragedies with an average of only 1490 lines. That such brevity in the treatment of the whole was intentional is obvious from the brevity of Lady Macbeth's part; all that she says is contained in 238 lines, and the part is complete. In actual production the play, too, is longer than it seems in the mere text. The witch scenes with their chants, dances, and apparitions take up more than the usual time of dialogue. The music indicated in the Folio at IV, i, 43a, is not accounted for by the 1993 lines of the play and could further extend its duration. And the *tempo* in which such scenes as II, ii, iii;

III, iv; IV, i; V, i, are presented is slow, utilizing the utmost possibilities of the dramatic pause.

Any "cutting" that the play has suffered has not gone beyond stray lines; not the smallest member of the play has been elided; serious elision in a play so intricately interrelated as *Macbeth* may be regarded as impossible.

The Question of Joint Authorship. The theory that Shakespeare had a collaborator in the writing of *Macbeth* has the authority of the editors of the Clarendon text of the play. Their supposed clew was the introduction of the songs indicated in the stage directions of III, v, and IV, i (see the notes to these songs in the present edition). These were first printed in full in Davenant's version of *Macbeth*. Malone first pointed out that the songs were part of Middleton's *Witch* which had remained in MS. from Shakespeare's time. The Clarendon editors thought that certain scenes of the play—the sergeant's report, the Porter, the part of Hecate, the passage on the king's evil, and the conclusion of the play, for instance, do not show "the hand of the master." These, therefore, they ascribed to Thomas Middleton.

The theory has not won favor. De Quincey long ago vindicated the Porter scene as the work of the master hand. The sergeant's speech is not "bombastic rhetoric" but a necessary introduction of the heroic story of Macbeth, keyed to the tension of the play. The participation of the Witches in the climax of the Third Act is required by Shakespeare's dramatic method and prepares for the "turn" of the play to its resolution. The conclusion is similarly needed for that note of stable equilibrium which marks the close of all Shakespeare's tragedies—from *Romeo and Juliet* to *Macbeth*. Such things were in Shakespeare's method; they are in *Macbeth*, not because they were subsequently interpolated, but because as Shakespeare conceived the structure of tragedy they were required, and he supplied them. To allow a third-rate dramatist like Middleton to meddle with the intricate construction of *Macbeth* is to believe that Wagner had some inferior musician contribute scenes to *Tristam and Isolde*.

THE
TRAGEDY OF MACBETH

DRAMATIS PERSONÆ

DUNCAN, *King of Scotland.*
MALCOLM, } *his Sons.*
DONALBAIN, }
MACBETH, } *Generals of the King's Army.*
BANQUO, }
MACDUFF,
LENNOX,
ROSS,
MENTEITH, *Noblemen of Scotland.*
ANGUS,
CAITHNESS,
FLEANCE, *Son to Banquo.*
SIWARD, *Earl of Northumberland, General of the English Forces.*
Young SIWARD, *his Son.*
SEYTON, *an Officer attending on Macbeth.*
Boy, *Son to Macduff.*
An English Doctor.
A Scottish Doctor.
A Sergeant.
A Porter.
An Old Man.

Lady MACBETH.
Lady MACDUFF.
A Gentlewoman, *attending on Lady Macbeth.*

HECATE.
Three Witches.
Apparitions.

Lords, Gentlemen, Officers, Soldiers, Murderers, Servants, Attendants, and Messengers.

SCENE

Acts I, II, III—SCOTLAND. *Act IV*—SCOTLAND *and* ENGLAND. *Act V*—SCOTLAND.

THE TRAGEDY OF MACBETH

Act First

Scene I

A Wild Place in the Scottish Highlands.

Thunder and lightning. Enter the Three Witches.

First Witch. When shall we three meet again?
In thunder, lightning, or in rain?
Second Witch. When the hurlyburly's done,
When the battle's lost and won.
Third Witch. That will be ere the set of sun.
First Witch. Where the place?
Sec. Witch. Upon the heath.
Third Witch. There to meet with Macbeth.
First Witch. I come, Graymalkin.
Sec. Witch. Paddock calls.
Third Witch. Anon!
All. Fair is foul, and foul is fair;
Hover through the fog and filthy air. *Exeunt.*

Scene II

The King's Camp near Forres.

Alarum within. Enter King DUNCAN, MALCOLM, DONALBAIN, LENNOX, *with* Attendants, *meeting a bleeding* Sergeant.

Duncan. What bloody man is that? He can report,
As seemeth by his plight, of the revolt
The newest state.

Malcolm. This is the sergeant
Who like a good and hardy soldier fought
'Gainst my captivity.—Hail, brave friend!
Say to the king the knowledge of the broil
As thou didst leave it.

Sergeant. Doubtful it stood;
As two spent swimmers, that do cling together
And choke their art. The merciless Macdonwald—
Worthy to be a rebel, for to that
The multiplying villanies of nature
Do swarm upon him!—from the Western Isles
Of kerns and gallowglasses is supplied;
And fortune, on his damnèd quarrel smiling,
Showed like a rebel's whore: but all's too weak;
For brave Macbeth—well he deserves that name!—
Disdaining fortune, with his brandished steel,
Which smoked with bloody execution,
Like valor's minion carved out his passage
Till he faced the slave;
Which ne'er shook hands, nor bade farewell to him,
Till he unseamed him from the nave to the chops,
And fixed his head upon our battlements.

Dun. O valiant cousin! worthy gentleman!
Ser. As whence the sun 'gins his reflection
Shipwracking storms and direful thunders break,
So from that spring whence comfort seemed to come
Discomfort swells. Mark, King of Scotland, mark;—
No sooner justice had, with valor armed,
Compelled these skipping kerns to trust their heels,
But the Norweyan lord, surveying vantage,
With furbished arms and new supplies of men,
Began a fresh assault.
Dun. Dismayed not this
Our captains, Macbeth and Banquo?
Ser. Yes;
As sparrows eagles, or the hare the lion.
If I say sooth, I must report they were
As cannons overcharged with double cracks; so they
Doubly redoubled strokes upon the foe.
Except they meant to bathe in reeking wounds,
Or memorize another Golgotha,
I cannot tell—
But I am faint; my gashes cry for help.
Dun. So well thy words become thee as thy wounds;
They smack of honor both. Go get him surgeons.
Exit Sergeant, attended.

Enter Ross.

Who comes here?
Mal. The worthy Thane of Ross.
Lennox. What a haste looks through his eyes! So should he look
That seems to speak things strange.
Ross. God save the King!

Dun. Whence camest thou, worthy Thane?
Ross. From Fife, great King;
Where the Norweyan banners flout the sky
And fan our people cold. Norway himself
With terrible numbers,—
Assisted by that most disloyal traitor
The Thane of Cawdor,—began a dismal conflict;
Till that Bellona's bridegroom, lapped in proof,
Confronted him with self-comparisons,
Point against point rebellious, arm 'gainst arm,
Curbing his lavish spirit; and, to conclude,
The victory fell on us.
Dun. Great happiness!
Ross.—That now
Sweno, the Norways' King, craves composition;
Nor would we deign him burial of his men
Till he disbursèd, at Saint Colme's Inch,
Ten thousand dollars to our general use.
Dun. No more that Thane of Cawdor shall deceive
Our bosom interest. Go pronounce his present death,
And with his former title greet Macbeth.
Ross. I'll see it done.
Dun. What he hath lost, noble Macbeth hath won.
Exeunt.

Scene III

A Blasted Heath.

Thunder. Enter the Three Witches.

First Witch. Where hast thou been, Sister?
Sec. Witch. Killing swine.
Third Witch. Sister, where thou?

First Witch. A sailor's wife had chestnuts in her lap,
And munched, and munched, and munched.
" Give me," quoth I.
" Aroint thee, witch! " the rump-fed ronyon cries.
Her husband's to Aleppo gone, master o' the *Tiger;*
But in a sieve I'll thither sail,
And, like a rat without a tail,
I'll do, I'll do, and I'll do.
Sec. Witch. I'll give thee a wind.
First Witch. Thou 'rt kind.
Third Witch. And I another.
First Witch. I myself have all the other;
And the very ports they blow,
All the quarters that they know
I' th' shipman's card.
I will drain him dry as hay;
Sleep shall neither night nor day
Hang upon his pent-house lid;
He shall live a man forbid:
Weary se'nnights, nine times nine,
Shall he dwindle, peak, and pine,
Though his bark cannot be lost,
Yet it shall be tempest-tost.
Look what I have.
Sec. Witch. Show me, show me.
First Witch. Here I have a pilot's thumb,
Wrack'd as homeward he did come. *Drum within.*
Third Witch. A drum, a drum!
Macbeth doth come.
All. The weird Sisters, hand in hand,
Posters of the sea and land,
Thus do go, about, about;

Thrice to thine, and thrice to mine,
And thrice again, to make up nine.
Peace! the charm's wound up.

Enter MACBETH *and* BANQUO.

Macbeth. So foul and fair a day I have not seen.
Banquo. How far is 't called to Forres? What are these,
So withered, and so wild in their attire,
That look not like th' inhabitants o' the earth,
And yet are on 't? Live you? or are you aught
That man may question? You seem to understand me,
By each at once her choppy finger laying
Upon her skinny lips. You should be women,
And yet your beards forbid me to interpret
That you are so.
Macb. Speak, if you can. What are you?
First Witch. All hail, Macbeth! hail to thee, Thane of Glamis!
Sec. Witch. All hail, Macbeth! hail to thee, Thane of Cawdor!
Third Witch. All hail, Macbeth! that shalt be King hereafter!
Ban. Good sir, why do you start, and seem to fear
Things that do sound so fair? I' the name of truth,
Are ye fantastical, or that indeed
Which outwardly ye show? My noble partner
You greet with present grace, and great prediction
Of noble having and of royal hope,
That he seems rapt withal; to me you speak not.
If you can look into the seeds of time,
And say which grain will grow, and which will not,

Speak then to me, who neither beg nor fear
Your favors nor your hate.
First Witch. Hail!
Sec. Witch. Hail!
Third Witch. Hail!
First Witch. Lesser than Macbeth, and greater!
Sec. Witch. Not so happy, yet much happier!
Third Witch. Thou shalt get kings, though thou be none!
So all hail, Macbeth and Banquo!
First Witch. Banquo and Macbeth, all hail!
Macb. Stay, you imperfect speakers, tell me more.
By Sinel's death I know I am Thane of Glamis;
But how of Cawdor? The Thane of Cawdor lives,
A prosperous gentleman; and to be King
Stands not within the prospect of belief,
No more than to be Cawdor. Say from whence
You owe this strange intelligence, or why
Upon this blasted heath you stop our way
With such prophetic greeting? Speak, I charge you.
Witches vanish.
Ban. The earth hath bubbles as the water has,
And these are of them. Whither are they vanished?
Macb. Into the air, and what seemed corporal melted
As breath into the wind. Would they had stayed!
Ban. Were such things here, as we do speak about?
Or have we eaten on the insane root
That takes the reason prisoner?
Macb. Your children shall be kings.
Ban. You shall be King.
Macb. And Thane of Cawdor too; went it not so?
Ban. To the selfsame tune and words. Who's here?

Enter Ross *and* Angus.

Ross. The King hath happily received, Macbeth,
The news of thy success: and when he reads
Thy personal venture in the rebels' fight,
His wonders and his praises do contend
Which should be thine or his. Silenced with that,
In viewing o'er the rest o' the selfsame day,
He finds thee in the stout Norweyan ranks,
Nothing afeard of what thyself didst make,
Strange images of death. As thick as tale
Came post with post, and every one did bear
Thy praises in his Kingdom's great defence,
And poured them down before him.
Angus. We are sent
To give thee from our royal master thanks;
Only to herald thee into his sight,
Not pay thee.
Ross. And for an earnest of a greater honor,
He bade me, from him, call thee Thane of Cawdor;
In which addition, hail, most worthy Thane!
For it is thine.
Ban. What, can the devil speak true?
Macb. The Thane of Cawdor lives; why do you dress me
In borrowed robes?
Ang. Who was the Thane, lives yet,
But under heavy judgment bears that life
Which he deserves to lose. Whether he was combined
With those of Norway, or did line the rebel
With hidden help and vantage, or that with both
He labored in his country's wrack, I know not;

But treasons capital, confessed and proved,
Have overthrown him.

Macb. [*Aside*] Glamis, and Thane of Cawdor;
The greatest is behind.—Thanks for your pains.
—Do you not hope your children shall be kings,
When those that gave the Thane of Cawdor to me
Promised no less to them?

Ban. That trusted home,
Might yet enkindle you unto the crown,
Besides the Thane of Cawdor. But 'tis strange:
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest trifles, to betray 's
In deepest consequence.—
Cousins, a word, I pray you.

Macb. [*Aside*] Two truths are told,
As happy prologues to the swelling act
Of the imperial theme.—I thank you, gentlemen.—
[*Aside*] This supernatural soliciting
Cannot be ill; cannot be good: if ill,
Why hath it given me earnest of success,
Commencing in a truth? I am Thane of Cawdor:
If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair
And make my seated heart knock at my ribs,
Against the use of nature? Present fears
Are less than horrible imaginings;
My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function
Is smothered in surmise, and nothing is
But what is not.

Ban. Look, how our partner's rapt!

Macb. [*Aside*] If chance will have me King, why, chance may crown me,
Without my stir.
Ban. New honors come upon him,
Like our strange garments, cleave not to their mould
But with the aid of use.
Macb. [*Aside*] Come what come may,
Time and the hour runs through the roughest day.
Ban. Worthy Macbeth, we stay upon your leisure.
Macb. Give me your favor; my dull brain was wrought
With things forgotten. Kind gentlemen, your pains
Are registered where every day I turn
The leaf to read them. Let us toward the King.
Think upon what hath chanced, and at more time,
The interim having weighed it, let us speak
Our free hearts each to other.
Ban. Very gladly.
Macb. Till then, enough. Come, friends. *Exeunt.*

Scene IV

Forres. The King's Palace.

Flourish. Enter King DUNCAN, MALCOLM, DONALBAIN, LENNOX, *and* Attendants.

Duncan. Is execution done on Cawdor? Are not
Those in commission yet returned?
Malcolm. My liege,
They are not yet come back. But I have spoke
With one that saw him die, who did report
That very frankly he confessed his treasons,
Implored your Highness' pardon, and set forth

A deep repentance. Nothing in his life
Became him like the leaving it; he died
As one that had been studied in his death
To throw away the dearest thing he owed
As 'twere a careless trifle.

Dun. There's no art
To find the mind's construction in the face;
He was a gentleman on whom I built
An absolute trust.

Enter MACBETH, BANQUO, ROSS, *and* ANGUS.

O worthiest cousin!
The sin of my ingratitude even now
Was heavy on me; thou art so far before,
That swiftest wing of recompense is slow
To overtake thee. Would thou hadst less deserved,
That the proportion both of thanks and payment
Might have been mine! Only I have left to say,
More is thy due than more than all can pay.

Macbeth. The service and the loyalty I owe,
In doing it, pays itself. Your Highness' part
Is to receive our duties; and our duties
Are to your throne and state children and servants;
Which do but what they should, by doing everything
Safe toward your love and honor.

Dun. Welcome hither;
I have begun to plant thee, and will labor
To make thee full of growing. Noble Banquo,
That hast no less deserved, nor must be known
No less to have done so; let me infold thee
And hold thee to my heart.

Banquo. There if I grow,
The harvest is your own.
Dun. My plenteous joys,
Wanton in fulness, seek to hide themselves
In drops of sorrow. Sons, kinsmen, thanes,
And you whose places are the nearest, know,
We will establish our estate upon
Our eldest, Malcolm, whom we name hereafter
The Prince of Cumberland; which honor must
Not unaccompanied invest him only,
But signs of nobleness, like stars, shall shine
On all deservers. From hence to Inverness,
And bind us further to you.
Macb. The rest is labor, which is not used for you;
I'll be myself the harbinger, and make joyful
The hearing of my wife with your approach;
So humbly take my leave.
Dun. My worthy Cawdor!
Macb. [*Aside*] The Prince of Cumberland! that is a step
On which I must fall down, or else o'erleap,
For in my way it lies. Stars, hide your fires;
Let not light see my black and deep desires;
The eye wink at the hand; yet let that be
Which the eye fears, when it is done, to see. *Exit.*
Dun. True, worthy Banquo; he is full so valiant,
And in his commendations I am fed;
It is a banquet to me. Let's after him,
Whose care is gone before to bid us welcome;
It is a peerless kinsman. *Flourish. Exeunt.*

Scene V

Inverness. Macbeth's Castle.

Enter LADY MACBETH *alone, with a letter.*

Lady Macbeth. "*They met me in the day of success; and I have learned by the perfectest report, they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood rapt in the wonder of it, came missives from the king, who all-hailed me 'Thane of Cawdor;' by which title, before, these weird Sisters saluted me, and referred me to the coming on of time, with 'Hail, King that shalt be!' This have I thought good to deliver thee, my dearest partner of greatness, that thou mightst not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell.*"

Glamis thou art, and Cawdor, and shalt be
What thou art promised. Yet do I fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way. Thou wouldst be great;
Art not without ambition, but without
The illness should attend it. What thou wouldst highly,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win. Thou'ldst have, great Glamis,
That which cries "Thus thou must do!" if thou have it;
And that which rather thou dost fear to do

Than wishest should be undone. Hie thee hither,
That I may pour my spirits in thine ear,
And chastise with the valor of my tongue
All that impedes thee from the golden round,
Which fate and metaphysical aid doth seem
To have thee crowned withal.

Enter a Messenger.

What is your tidings?

Messenger. The King comes here to-night.

Lady M. Thou 'rt mad to say it.
Is not thy master with him? who, were 't so,
Would have informed for preparation.

Mess. So please you, it is true; our Thane is coming;
One of my fellows had the speed of him,
Who, almost dead for breath, had scarcely more
Than would make up his message.

Lady M. Give him tending;
He brings great news. [*Exit Messenger*]
The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements.—Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me, from the crown to the toe, top-full
Of direst cruelty! make thick my blood,
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
The effect and it! Come to my woman's breasts,
And take my milk for gall, you murdering ministers,
Wherever in your sightless substances

You wait on nature's mischief! Come, thick night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry " Hold, hold! "

Enter MACBETH.

Great Glamis! worthy Cawdor!
Greater than both, by the all-hail hereafter!
Thy letters have transported me beyond
This ignorant present, and I feel now
The future in the instant.

Macbeth. My dearest love,
Duncan comes here to-night.

Lady M. And when goes hence?

Macb. To-morrow, as he purposes.

Lady M. O, never
Shall sun that morrow see!
Your face, my Thane, is as a book where men
May read strange matters. To beguile the time,
Look like the time; bear welcome in your eye,
Your hand, your tongue; look like the innocent flower,
But be the serpent under 't. He that's coming
Must be provided for; and you shall put
This night's great business into my despatch;
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.

Macb. We will speak further.

Lady M. Only look up clear;
To alter favor ever is to fear.
Leave all the rest to me. *Exeunt.*

Scene VI

Inverness. Before Macbeth's Castle.

Hautboys and torches. Enter King DUNCAN, MALCOLM, DONALBAIN, BANQUO, LENNOX, MACDUFF, ROSS, ANGUS, *and* Attendants.

Duncan. This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses.
Banquo. This guest of summer,
The temple-haunting martlet, does approve
By his loved mansionry that the heaven's breath
Smells wooingly here;—no jutty, frieze,
Buttress, nor coign of vantage, but this bird
Hath made his pendent bed and procreant cradle.
Where they most breed and haunt, I have observed
The air is delicate.

Enter Lady MACBETH.

Dun. See, see, our honored hostess!
The love that follows us sometime is our trouble,
Which still we thank as love. Herein I teach you
How you shall bid God 'ild us for your pains,
And thank us for your trouble.
Lady Macbeth. All our service
In every point twice done, and then done double,
Were poor and single business to contend
Against those honors deep and broad wherewith
Your Majesty loads our house. For those of old,
And the late dignities heaped up to them,

We rest your hermits. Where's the Thane of Cawdor?

Dun. We coursed him at the heels, and had a purpose
To be his purveyor; but he rides well,
And his great love, sharp as his spur, hath holp him
To his home before us. Fair and noble hostess,
We are your guest to-night.

Lady M. Your servants ever
Have theirs, themselves, and what is theirs, in compt,
To make their audit at your Highness' pleasure,
Still to return your own.

Dun. Give me your hand;
Conduct me to mine host; we love him highly,
And shall continue our graces toward him.
By your leave, hostess. *Exeunt.*

Scene VII

Within Macbeth's Castle.

Hautboys and torches. Enter a Sewer, *and divers* Servants, *with dishes and service, over the stage. Then enter* MACBETH.

Macbeth. If it were done when 'tis done, then 'twere well
It were done quickly. If the assassination
Could trammel up the consequence, and catch,
With his surcease, success; that but this blow
Might be the be-all and the end-all,—here,
But here, upon this bank and shoal of time,
We'ld jump the life to come. But in these cases
We still have judgment here; that we but teach
Bloody instructions, which being taught return

To plague the inventor; this even-handed justice
Commends the ingredients of our poisoned chalice
To our own lips. He's here in double trust:
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels trumpet-tongued against
The deep damnation of his taking-off;
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubin, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on th' other.

Enter Lady MACBETH.

How now! what news?

Lady Macbeth. He has almost supped; why have you left the chamber?

Macb. Hath he asked for me?

Lady M. Know you not he has?

Macb. We will proceed no further in this business.
He hath honored me of late; and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

Lady M. Was the hope drunk

Wherein you dressed yourself? hath it slept since?
And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valor
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting "I dare not" wait upon "I would,"
Like the poor cat i' the adage?

Macb. Prithee, peace:
I dare do all that may become a man;
Who dares do more, is none.

Lady M. What beast was 't then
That made you break this enterprise to me?
When you durst do it, then you were a man;
And, to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both;
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me;
I would, while it was smiling in my face,
Have plucked my nipple from his boneless gums,
And dashed the brains out, had I so sworn as you
Have done to this.

Macb. If we should fail?

Lady M. We fail!
But screw your courage to the sticking place,
And we'll not fail. When Duncan is asleep—
Whereto the rather shall his day's hard journey

Soundly invite him—his two chamberlains
Will I with wine and wassail so convince,
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbec only. When in swinish sleep
Their drenchèd natures lie as in a death,
What cannot you and I perform upon
The unguarded Duncan? what not put upon
His spongy officers, who shall bear the guilt
Of our great quell?

Macb. Bring forth men-children only;
For thy undaunted mettle should compose
Nothing but males. Will it not be received,
When we have marked with blood those sleepy two
Of his own chamber, and used their very daggers,
That they have done 't?

Lady M. Who dares receive it other,
As we shall make our grief and clamor roar
Upon his death?

Macb. I am settled, and bend up
Each corporal agent to this terrible feat.
Away, and mock the time with fairest show:
False face must hide what the false heart doth know.

Exeunt.

Act Second

Scene I

Inverness. Court of Macbeth's Castle.

Enter BANQUO, *and* FLEANCE, *with a torch before him.*

Banquo. How goes the night, boy?
Fleance. The moon is down; I have not heard the clock.
Ban. And she goes down at twelve.
Fle. I take 't, 'tis later, sir.
Ban. Hold, take my sword.—There's husbandry in heaven,
Their candles are all out.—Take thee that too.
A heavy summons lies like lead upon me,
And yet I would not sleep. Merciful powers,
Restrain in me the cursed thoughts that nature
Gives way to in repose!

Enter MACBETH, *and a* Servant *with a torch.*

Give me my sword.—
Who's there?
Macbeth. A friend.
Ban. What, sir, not yet at rest? The King's a-bed;
He hath been in unusual pleasure, and
Sent forth great largess to your offices;
This diamond he greets your wife withal,
By the name of most kind hostess; and shut up
In measureless content.

Macb. Being unprepared,
Our will became the servant to defect,
Which else should free have wrought.
Ban. All's well.
I dreamt last night of the three weird Sisters:
To you they have showed some truth.
Macb. I think not of them;
Yet, when we can entreat an hour to serve,
We would spend it in some words upon that business,
If you would grant the time.
Ban. At your kind'st leisure.
Macb. If you shall cleave to my consent, when 'tis,
It shall make honor for you.
Ban. So I lose none
In seeking to augment it, but still keep
My bosom franchised and allegiance clear,
I shall be counselled.
Macb. Good repose the while!
Ban. Thanks, sir; the like to you!

Exeunt Banquo and Fleance.

Macb. Go bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed.

Exit Servant.

Is this a dagger, which I see before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressèd brain?
I see thee yet, in form as palpable

As this which now I draw.
Thou marshall'st me the way that I was going;
And such an instrument I was to use.
Mine eyes are made the fools o' th' other senses,
Or else worth all the rest. I see thee still;
And on thy blade and dudgeon gouts of blood,
Which was not so before. There's no such thing!
It is the bloody business which informs
Thus to mine eyes.—Now o'er the one half-world
Nature seems dead, and wicked dreams abuse
The curtained sleep; witchcraft celebrates
Pale Hecate's offerings; and withered murder,
Alarumed by his sentinel, the wolf,
Whose howl's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, toward his design
Moves like a ghost.—Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate of my whereabout,
And take the present horror from the time,
Which now suits with it.—Whiles I threat, he lives:
Words to the heat of deeds too cold breath gives.
A bell rings.
I go, and it is done; the bell invites me.—
Hear it not, Duncan, for it is a knell
That summons thee to heaven, or to hell. *Exit.*

Scene II

The Same.

Enter Lady MACBETH.

Lady Macbeth. That which hath made them drunk hath made me bold;
What hath quenched them hath given me fire.
—Hark! Peace!
It was the owl that shrieked, the fatal bellman,
Which gives the stern'st good-night. He is about it;
The doors are open, and the surfeited grooms
Do mock their charge with snores. I have drugged their possets,
That death and nature do contend about them,
Whether they live or die.

Macbeth. [*Within.*] Who's there? what, ho!

Lady M. Alack, I am afraid they have awaked
And 'tis not done; th' attempt and not the deed
Confounds us. Hark! I laid their daggers ready;
He could not miss 'em. Had he not resembled
My father as he slept, I had done 't.—

Enter MACBETH.

My husband!

Macb. I have done the deed. Didst thou not hear a noise?

Lady M. I heard the owl scream and the crickets cry.
Did not you speak?

Macb. When?

Lady M. Now.

Macb. As I descended?

Lady M. Ay.
Macb. Hark!
Who lies i' the second chamber?
Lady M. Donalbain.
Macb. This is a sorry sight. *Looks at his hands.*
Lady M. A foolish thought, to say "a sorry sight."
Macb. There's one did laugh in 's sleep, and one cried "Murder!"
That they did wake each other; I stood and heard them.
But they did say their prayers, and addressed them
Again to sleep.
Lady M. There are two lodged together.
Macb. One cried "God bless us!" and "Amen" the other,
As they had seen me with these hangman's hands.
Listening their fear, I could not say "Amen,"
When they did say "God bless us!"
Lady M. Consider it not so deeply.
Macb. But wherefore could not I pronounce "Amen"?
I had most need of blessing, and "Amen"
Stuck in my throat.
Lady M. These deeds must not be thought
After these ways; so, it will make us mad.
Macb. Methought I heard a voice cry "Sleep no more!
Macbeth does murder sleep,"—the innocent sleep,
Sleep that knits up the ravelled sleave of care,
The death of each day's life, sore labor's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast,—
Lady M. What do you mean?
Macb. Still it cried "Sleep no more!" to all the house;—

" Glamis hath murdered sleep, and therefore Cawdor
Shall sleep no more; Macbeth shall sleep no more."

Lady M. Who was it that thus cried? Why, worthy Thane,
You do unbend your noble strength, to think
So brainsickly of things. Go get some water,
And wash this filthy witness from your hand.
Why did you bring these daggers from the place?
They must lie there; go carry them, and smear
The sleepy grooms with blood.

Macb. I'll go no more:
I am afraid to think what I have done;
Look on 't again I dare not.

Lady M. Infirm of purpose!
Give me the daggers. The sleeping and the dead
Are but as pictures; 'tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal,
For it must seem their guilt.

Exit Lady Macbeth. Knock within.

Macb. Whence is that knocking?
How is 't with me, when every noise appals me?
What hands are here? ha! they pluck out mine eyes!
Will all great Neptune's ocean wash this blood
Clean from my hand? No; this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.

Enter Lady MACBETH.

Lady M. My hands are of your color, but I shame
To wear a heart so white. [*Knock.*] I hear a knocking
At the south entry; retire we to our chamber;

A little water clears us of this deed.
How easy is it then! Your constancy
Hath left you unattended. [*Knock.*] Hark! more knocking.
Get on your night-gown, lest occasion call us
And show us to be watchers; be not lost
So poorly in your thoughts.

Macb. To know my deed, 'twere best not know myself.
Knock.
Wake Duncan with thy knocking! I would thou couldst! *Exeunt.*

Scene III

The Same. The South Entry.

Enter a Porter. *Knocking within.*

Porter. Here's a knocking indeed! If a man were porter of hell-gate, he should have old turning the key. [*Knock.*] Knock, knock, knock! Who's there, i' the name of Beelzebub? Here's a farmer, that hanged himself on th' expectation of plenty: come in time; have napkins enow about you; here you'll sweat for 't. [*Knock.*] Knock, knock! Who's there, in th' other devil's name? Faith, here's an equivocator, that could swear in both the scales against either scale; who committed treason enough for God's sake, yet could not equivocate to heaven; oh, come in, equivocator. [*Knock.*] Knock, knock, knock! Who's there? Faith, here's an English tailor come hither, for stealing out of a French hose; come in, tailor; here you may roast your goose. [*Knock.*] Knock, knock; never at quiet! What

are you?—But this place is too cold for hell. I'll devil-porter it no further; I had thought to have let in some of all professions, that go the primrose way to th' everlasting bonfire. [*Knock.*] Anon, anon! I pray you, remember the porter.

Opens the gate.

Enter MACDUFF *and* LENNOX.

Macduff. Was it so late, friend, ere you went to bed,
That you do lie so late?

Port. Faith, sir, we were carousing till the second cock; . . .

Macd. I believe drink gave thee the lie last night.

Port. That it did, sir, i' the very throat on me; but I requited him for his lie, and, I think, being too strong for him, though he took up my legs sometime, yet I made a shift to cast him.

Macd. Is thy master stirring?

Enter MACBETH.

Our knocking has awaked him; here he comes.

Lennox. Good morrow, noble sir.

Macbeth. Good morrow, both.

Macd. Is the King stirring, worthy Thane?

Macb. Not yet.

Macd. He did command me to call timely on him;
I had almost slipped the hour.

Macb. I'll bring you to him.

Macd. I know this is a joyful trouble to you;
But yet 'tis one.

Macb. The labor we delight in physics pain.
This is the door.

Macd. I'll make so bold to call,
For 'tis my limited service. *Exit Macduff.*
Len. Goes the King hence to-day?
Macb. He does; he did appoint so.
Len. The night has been unruly. Where we lay,
Our chimneys were blown down, and, as they say,
Lamentings heard i' the air, strange screams of death,
And prophesying, with accents terrible,
Of dire combustion and confused events,
New hatched to the woful time. The óbscure bird
Clamored the livelong night. Some say, the earth
Was feverous and did shake.
Macb. 'Twas a rough night.
Len. My young remembrance cannot parallel
A fellow to it.

Enter MACDUFF.

Macd. O horror, horror, horror! Tongue nor heart
Cannot conceive nor name thee!
Macb. and Len. What's the matter?
Macd. Confusion now hath made his masterpiece.
Most sacrilegious murder hath broke ope
The Lord's anointed temple, and stole thence
The life o' the building.
Macb. What is 't you say? the life?
Len. Mean you his Majesty?
Macd. Approach the chamber, and destroy your sight
With a new Gorgon. Do not bid me speak;
See, and then speak yourselves.
Exeunt Macbeth and Lennox.
Awake, awake!
Ring the alarum-bell. Murder and treason!

Banquo and Donalbain! Malcolm! awake!
Shake off this downy sleep, death's counterfeit,
And look on death itself! Up, up, and see
The great doom's image! Malcolm! Banquo!
As from your graves rise up, and walk like sprites,
To countenance this horror. Ring the bell.

Bell rings.

Enter Lady MACBETH.

Lady Macbeth. What's the business?
That such a hideous trumpet calls to parley
The sleepers of the house? Speak, speak!

Macd. O gentle Lady,
'Tis not for you to hear what I can speak;
The repetition, in a woman's ear,
Would murder as it fell.—

Enter BANQUO.

O Banquo, Banquo!
Our royal master's murdered.

Lady M. Woe, alas!
What, in our house?

Banquo. Too cruel anywhere.
Dear Duff, I prithee, contradict thyself,
And say it is not so.

Enter MACBETH *and* LENNOX, *with* ROSS.

Macb. Had I but died an hour before this chance,
I had lived a blessed time; for from this instant
There's nothing serious in mortality;
All is but toys; renown and grace is dead;
The wine of life is drawn, and the mere lees
Is left this vault to brag of.

Enter MALCOLM *and* DONALBAIN.

Donalbain. What is amiss?
Macb. You are, and do not know 't!
The spring, the head, the fountain of your blood
Is stopped; the very source of it is stopped.
Macd. Your royal father's murdered.
Malcolm. Oh, by whom?
Len. Those of his chamber, as it seemed, had done 't:
Their hands and faces were all badged with blood;
So were their daggers, which unwiped we found
Upon their pillows;
They stared, and were distracted; no man's life
Was to be trusted with them.
Macb. Oh, yet I do repent me of my fury,
That I did kill them.
Macd. Wherefore did you so?
Macb. Who can be wise, amazed, temperate and furious,
Loyal and neutral, in a moment? No man.
Th' expedition of my violent love
Outrun the pauser, reason. Here lay Duncan,
His silver skin laced with his golden blood,
And his gashed stabs looked like a breach in nature
For ruin's wasteful entrance: there, the murderers,
Steeped in the colors of their trade, their daggers
Unmannerly breeched with gore.—Who could refrain,
That had a heart to love, and in that heart
Courage to make 's love known?—
Lady M. Help me hence, ho!
Macd. Look to the lady.
Mal. [*Aside to Don.*] Why do we hold our tongues,
That most may claim this argument for ours?

Don. [*Aside to Mal.*] What should be spoken here, where
our fate,
Hid in an auger-hole, may rush and seize us?
Let's away;
Our tears are not yet brewed.
Mal. [*Aside to Don.*] Nor our strong sorrow
Upon the foot of motion.
Ban. Look to the lady;
Lady Macbeth is carried out.
And when we have our naked frailties hid,
That suffer in exposure, let us meet,
And question this most bloody piece of work,
To know it further. Fears and scruples shake us.
In the great hand of God I stand, and thence,
Against the undivulged pretence I fight
Of treasonous malice.
Macd. And so do I.
All. So all.
Macb. Let's briefly put on manly readiness,
And meet i' the Hall together.
All. Well contented.
Exeunt all but Malcolm and Donalbain.
Mal. What will you do? Let's not consort with them:
To show an unfelt sorrow is an office
Which the false man does easy. I'll to England.
Don. To Ireland, I; our separated fortune
Shall keep us both the safer. Where we are
There's daggers in men's smiles; the near in blood,
The nearer bloody.
Mal. This murderous shaft that's shot
Hath not yet lighted, and our safest way
Is to avoid the aim. Therefore to horse;
And let us not be dainty of leave-taking,

But shift away; there's warrant in that theft
Which steals itself, when there's no mercy left.

Exeunt.

Scene IV

Outside Macbeth's Castle.

Enter Ross, *with an old* Man.

Old Man. Threescore and ten I can remember well;
Within the volume of which time I have seen
Hours dreadful and things strange, but this sore night
Hath trifled former knowings.

Ross. Ah, good father,
Thou seest, the heavens, as troubled with man's act,
Threaten his bloody stage. By th' clock 'tis day,
And yet dark night strangles the travelling lamp.
Is 't night's predominance, or the day's shame,
That darkness does the face of earth entomb,
When living light should kiss it?

Old M. 'Tis unnatural,
Even like the deed that's done. On Tuesday last
A falcon towering in her pride of place
Was by a mousing owl hawked at and killed.

Ross. And Duncan's horses—a thing most strange and certain—
Beauteous and swift, the minions of their race,
Turned wild in nature, broke their stalls, flung out,
Contending 'gainst obedience, as they would make
War with mankind.

Old M. 'Tis said they eat each other.

Ross. They did so, to the amazement of mine eyes,
That looked upon 't.

Enter MACDUFF.

Here comes the good Macduff.
How goes the world, sir, now?
Macduff. Why, see you not?
Ross. Is 't known who did this more than bloody deed?
Macd. Those that Macbeth hath slain.
Ross. Alas, the day!
What good could they pretend?
Macd. They were suborned.
Malcolm and Donalbain, the King's two sons,
Are stol'n away and fled, which puts upon them
Suspicion of the deed.
Ross. 'Gainst nature still;—
Thriftless ambition, that wilt ravin up
Thine own life's means!—Then 'tis most like
The sovereignty will fall upon Macbeth.
Macd. He is already named, and gone to Scone
To be invested.
Ross. Where is Duncan's body?
Macd. Carried to Colme-kill,
The sacred storehouse of his predecessors
And guardian of their bones.
Ross. Will you to Scone?
Macd. No, cousin, I'll to Fife.
Ross. Well, I will thither.
Macd. Well, may you see things well done there, adieu!
Lest our old robes sit easier than our new!
Ross. Farewell, father.
Old M. God's benison go with you, and with those
That would make good of bad and friends of foes!

Exeunt.

Act Third

Scene I

Forres. The Palace.

Enter BANQUO.

Banquo. Thou hast it now—King, Cawdor, Glamis, all,
As the weird women promised, and I fear
Thou play'dst most foully for 't. Yet it was said
It should not stand in thy posterity,
But that myself should be the root and father
Of many kings. If there come truth from them,
As upon thee, Macbeth, their speeches shine,
Why, by the verities on thee made good,
May they not be my oracles as well
And set me up in hope? But hush, no more.

Sennet sounded. Enter MACBETH, *as* King; Lady MACBETH, *as* Queen; LENNOX, Ross, Lords, Ladies, *and* Attendants.

Macbeth. Here's our chief guest.
Lady Macbeth. If he had been forgotten,
It had been as a gap in our great feast,
And all-thing unbecoming.
Macb. To-night we hold a solemn supper, sir,
And I'll request your presence.
Ban. Let your Highness
Command upon me, to the which my duties

Are with a most indissoluble tie
Forever knit.

Macb. Ride you this afternoon?

Ban. Ay, my good lord.

Macb. We should have else desired your good advice,
Which still hath been both grave and prosperous,
In this day's council; but we'll take to-morrow.
Is 't far you ride?

Ban. As far, my lord, as will fill up the time
'Twixt this and supper. Go not my horse the better,
I must become a borrower of the night
For a dark hour or twain.

Macb. Fail not our feast.

Ban. My lord, I will not.

Macb. We hear our bloody cousins are bestowed
In England and in Ireland, not confessing
Their cruel parricide, filling their hearers
With strange invention; but of that to-morrow,
When therewithal we shall have cause of state
Craving us jointly. Hie you to horse; adieu,
Till you return at night. Goes Fleance with you?

Ban. Ay, my good lord; our time does call upon 's.

Macb. I wish your horses swift and sure of foot,
And so I do commend you to their backs.
Farewell.— *Exit Banquo.*
Let every man be master of his time
Till seven at night; to make society
The sweeter welcome, we will keep ourself
Till supper-time alone; while then, God be with
you!— *Exeunt all but Macbeth and a Servant.*
Sirrah, a word with you; attend those men
Our pleasure?

Servant. They are, my lord, without the Palace-gate.
Macb. Bring them before us.— *Exit Servant.*
To be thus is nothing;
But to be safely thus. Our fears in Banquo
Stick deep; and in his royalty of nature
Reigns that which would be feared. 'Tis much he dares,
And, to that dauntless temper of his mind,
He hath a wisdom that doth guide his valor
To act in safety. There is none but he
Whose being I do fear; and under him
My genius is rebuked, as it is said
Mark Antony's was by Cæsar. He chid the Sisters,
When first they put the name of King upon me,
And bade them speak to him; then prophet-like
They hailed him father to a line of kings:
Upon my head they placed a fruitless crown,
And put a barren sceptre in my gripe,
Thence to be wrenched with an unlineal hand,
No son of mine succeeding. If 't be so,
For Banquo's issue have I filed my mind;
For them the gracious Duncan have I murdered;
Put rancors in the vessel of my peace
Only for them; and mine eternal jewel
Given to the common Enemy of Man,
To make them kings, the seed of Banquo kings!
Rather than so, come, fate, into the list,
And champion me to th' utterance!—Who's there?

Enter Servant, *with two* Murderers.

Now go to the door, and stay there till we call.—
Exit Servant.
Was it not yesterday we spoke together?

First Murderer. It was, so please your Highness.

Macb. Well then, now
Have you considered of my speeches?—know
That it was he in the times past which held you
So under fortune, which you thought had been
Our innocent self? This I made good to you
In our last conference; passed in probation with you,
How you were borne in hand, how crossed, the instruments,
Who wrought with them, and all things else that might
To half a soul and to a notion crazed
Say, "Thus did Banquo."

First Mur. You made it known to us.

Macb. I did so; and went further, which is now
Our point of second meeting. Do you find
Your patience so predominant in your nature,
That you can let this go? Are you so gospelled,
To pray for this good man and for his issue,
Whose heavy hand hath bowed you to the grave
And beggared yours forever?

First Mur. We are men, my liege.

Macb. Ay, in the catalogue ye go for men;
As hounds and greyhounds, mongrels, spaniels, curs,
Shoughs, water-rugs, and demi-wolves, are clept
All by the name of dogs. The valued file
Distinguishes the swift, the slow, the subtle,
The housekeeper, the hunter, every one
According to the gift which bounteous nature
Hath in him closed, whereby he does receive
Particular addition, from the bill
That writes them all alike; and so of men.

Now, if you have a station in the file,
Not i' the worst rank of manhood, say 't,
And I will put that business in your bosoms
Whose execution takes your enemy off,
Grapples you to the heart and love of us,
Who wear our health but sickly in his life,
Which in his death were perfect.

Second Murderer. I am one, my liege,
Whom the vile blows and buffets of the world
Have so incensed that I am reckless what
I do to spite the world.

First Mur. And I another
So weary with disasters, tugged with fortune,
That I would set my life on any chance,
To mend it or be rid on 't.

Macb. Both of you
Know Banquo was your enemy.

Both Mur. True, my lord.

Macb. So is he mine; and in such bloody distance
That every minute of his being thrusts
Against my near'st of life; and though I could
With barefaced power sweep him from my sight
And bid my will avouch it, yet I must not,
For certain friends that are both his and mine,
Whose loves I may not drop, but wail his fall
Who I myself struck down; and thence it is
That I to your assistance do make love,
Masking the business from the common eye
For sundry weighty reasons.

Sec. Mur. We shall, my lord,
Perform what you command us.

First Mur. Though our lives—

Macb. Your spirits shine through you. Within this hour at most
I will advise you where to plant yourselves,
Acquaint you with the perfect spy o' the time,—
The moment on 't; for 't must be done to-night,
And something from the Palace; always thought
That I require a clearness; and with him—
To leave no rubs nor botches in the work—
Fleance, his son, that keeps him company,
Whose absence is no less material to me
Than is his father's, must embrace the fate
Of that dark hour. Resolve yourselves apart;
I'll come to you anon.

Both Mur. We are resolved, my lord.

Macb. I'll call upon you straight; abide within.—
Exeunt Murderers.
It is concluded. Banquo, thy soul's flight,
If it find heaven, must find it out to-night. *Exit.*

Scene II

The Same.

Enter Lady MACBETH *and a* Servant.

Lady Macbeth. Is Banquo gone from court?

Servant. Ay, madam, but returns again to-night.

Lady M. Say to the King, I would attend his leisure
For a few words.

Serv. Madam, I will. *Exit.*

Lady M. Naught's had, all's spent,
Where our desire is got without content;

'Tis safer to be that which we destroy
Than by destruction dwell in doubtful joy.—

Enter MACBETH.

How now, my lord! why do you keep alone,
Of sorriest fancies your companions making;
Using those thoughts which should indeed have died
With them they think on? Things without all remedy
Should be without regard; what's done is done.

Macbeth. We have scorched the snake, not killed it:
She'll close and be herself, whilst our poor malice
Remains in danger of her former tooth.
But let the frame of things disjoint, both the worlds suffer,
Ere we will eat our meal in fear, and sleep
In the affliction of these terrible dreams
That shake us nightly. Better be with the dead,
Whom we, to gain our peace, have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy. Duncan is in his grave;
After life's fitful fever he sleeps well;
Treason has done his worst; nor steel, nor poison,
Malice domestic, foreign levy, nothing,
Can touch him further.

Lady M. Come on;
Gentle my lord, sleek o'er your rugged looks;
Be bright and jovial among your guests to-night.

Macb. So shall I, love; and so, I pray, be you.
Let your remembrance apply to Banquo;
Present him eminence, both with eye and tongue;

Unsafe the while, that we
Must lave our honors in these flattering streams,
And make our faces vizards to our hearts,
Disguising what they are.

Lady M. You must leave this.

Macb. O, full of scorpions is my mind, dear wife!
Thou know'st that Banquo, and his Fleance, lives.

Lady M. But in them nature's copy 's not eterne.

Macb. There's comfort yet; they are assailable.
Then be thou jocund. Ere the bat hath flown
His cloistered flight, ere to black Hecate's summons
The shard-borne beetle with his drowsy hums
Hath rung night's yawning peal, there shall be done
A deed of dreadful note.

Lady M. What's to be done?

Macb. Be innocent of the knowledge, dearest chuck,
Till thou applaud the deed.—Come, seeling night,
Scarf up the tender eye of pitiful day,
And with thy bloody and invisible hand
Cancel and tear to pieces that great bond
Which keeps me paled!—Light thickens, and the crow
Makes wing to th' rooky wood;
Good things of day begin to droop and drowse,
Whiles night's black agents to their preys do rouse.—
Thou marvell'st at my words: but hold thee still;
Things bad begun make strong themselves by ill:
So, prithee, go with me. *Exeunt.*

Scene III

An Approach to the Palace. The Palace at a Distance.

Enter three Murderers.

First Murderer. But who did bid thee join with us?
Third Murderer. Macbeth.
Second Murderer. He needs not our mistrust; since he delivers
Our offices, and what we have to do,
To the direction just.
First Mur. Then stand with us.—
The west yet glimmers with some streaks of day.
Now spurs the lated traveller apace
To gain the timely inn, and near approaches
The subject of our watch.
Third Mur. Hark! I hear horses.
Banquo. [*Within*] Give us a light there, ho!
Sec. Mur. Then 'tis he. The rest
That are within the note of expectation
Already are i' the court.
First Mur. His horses go about.
Third Mur. Almost a mile; but he does usually—
So all men do—from hence to th' Palace-gate
Make it their walk.

Enter BANQUO *and* FLEANCE, *with a torch.*

Sec. Mur. A light, a light!
Third Mur. 'Tis he.
First Mur. Stand to 't.
Banquo. It will be rain to-night.

First Mur. Let it come down.

They set upon Banquo.

Ban. O, treachery! Fly, good Fleance, fly, fly, fly!
Thou mayst revenge. O slave!

Dies. Fleance escapes.

Third Mur. Who did strike out the light?

First Mur. Was 't not the way?

Third Mur. There's but one down; the son is fled.

Sec. Mur. We have lost
Best half of our affair.

First Mur. Well, let's away and say how much is done.

Exeunt.

Scene IV

The Hall of the Palace.

A banquet prepared. Enter MACBETH, Lady MACBETH, ROSS, LENNOX, Lords, *and* Attendants.

Macbeth. You know your own degrees; sit down: at first
And last the hearty welcome.

Lords. Thanks to your Majesty.

Macb. Ourself will mingle with society
And play the humble host.
Our hostess keeps her state, but in best time
We will require her welcome.

Lady Macbeth. Pronounce it for me, sir, to all our friends,
For my heart speaks they are welcome.

Enter first Murderer *to the door.*

Macb. See, they encounter thee with their hearts' thanks.—
Both sides are even; here I'll sit i' the midst.
Be large in mirth; anon we'll drink a measure

The table round.—[*Approaching the door*] There's
blood upon thy face.

Mur. 'Tis Banquo's then.

Macb. 'Tis better thee without than he within.
Is he despatched?

Mur. My lord, his throat is cut; that I did for him.

Macb. Thou art the best o' the cut-throats; yet he's good
That did the like for Fleance; if thou didst it,
Thou art the nonpareil.

Mur. Most royal sir,
Fleance is 'scaped.

Macb. [*Aside*] Then comes my fit again; I had else been
perfect,
Whole as the marble, founded as the rock,
As broad and general as the casing air;
But now I am cabined, cribbed, confined, bound in
To saucy doubts and fears.—But Banquo's safe?

Mur. Ay, my good lord; safe in a ditch he bides,
With twenty trenchèd gashes on his head,
The least a death to nature.

Macb. Thanks for that.—
[*Aside*] There the grown serpent lies; the worm
that's fled
Hath nature that in time will venom breed,
No teeth for the present.—Get thee gone: to-morrow
We'll hear ourselves again. *Exit Murderer.*

Lady M. My royal lord,
You do not give the cheer. The feast is sold
That is not often vouched, while 'tis a-making,
'Tis given with welcome. To feed were best at home;
From thence, the sauce to meat is ceremony;
Meeting were bare without it.

Macb. Sweet remembrancer!—
Now good digestion wait on appetite,
And health on both!
Lennox. May 't please your Highness sit.
The Ghost of BANQUO *enters, and sits in Macbeth's place.*
Macb. Here had we now our country's honor roofed,
Were the graced person of our Banquo present;
Who, may I rather challenge for unkindness
Than pity for mischance!
Ross. His absence, sir,
Lays blame upon his promise. Please 't your Highness
To grace us with your royal company.
Macb. The table's full.
Len. Here is a place reserved, sir.
Macb. Where?
Len. Here, my good lord. What is 't that moves your Highness?
Macb. Which of you have done this?
Lords. What, my good lord?
Macb. Thou canst not say I did it; never shake
Thy gory locks at me.
Ross. Gentlemen, rise; his Highness is not well.
Lady M. Sit, worthy friends; my lord is often thus,
And hath been from his youth. Pray you, keep seat;
The fit is momentary; upon a thought
He will again be well. If much you note him,
You shall offend him and extend his passion;
Feed, and regard him not.—Are you a man?
Macb. Ay, and a bold one, that dare look on that
Which might appal the devil.
Lady M. O proper stuff!

This is the very painting of your fear;
This is the air-drawn dagger which, you said,
Led you to Duncan. O, these flaws and starts,
Impostors to true fear, would well become
A woman's story at a winter's fire,
Authórized by her grandam. Shame itself!
Why do you make such faces? When all 's done,
You look but on a stool.

Macb. Prithee, see there! Behold! look! lo! How say you?—
Why, what care I? If thou canst nod, speak too.—
If charnel-houses and our graves must send
Those that we bury back, our monuments
Shall be the maws of kites. *Exit Ghost.*

Lady M. What, quite unmanned in folly?

Macb. If I stand here, I saw him.

Lady M. Fie, for shame!

Macb. Blood hath been shed ere now, i' the olden time,
Ere humane statute purged the gentle weal;
Ay, and since too, murders have been performed
Too terrible for the ear. The time has been,
That, when the brains were out, the man would die,
And there an end; but now they rise again,
With twenty mortal murders on their crowns,
And push us from our stools. This is more strange
Than such a murder is.

Lady M. My worthy lord,
Your noble friends do lack you.

Macb. I do forget.—
Do not muse at me, my most worthy friends;
I have a strange infirmity, which is nothing

To those that know me. Come, love and health to all!
Then I'll sit down.—Give me some wine, fill full;—

Enter the Ghost of BANQUO.

I drink to the general joy o' the whole table,
And to our dear friend Banquo, whom we miss.
Would he were here! to all and him we thirst,
And all to all!

Lords. Our duties, and the pledge!

Macb. Avaunt! and quit my sight! let the earth hide thee!
Thy bones are marrowless, thy blood is cold;
Thou hast no speculation in those eyes
Which thou dost glare with.

Lady M. Think of this, good peers,
But as a thing of custom; 'tis no other;
Only it spoils the pleasure of the time.

Macb. What man dare, I dare:
Approach thou like the rugged Russian bear,
The armed rhinoceros, or the Hyrcan tiger;
Take any shape but that, and my firm nerves
Shall never tremble. Or be alive again,
And dare me to the desert with thy sword;
If trembling I inhabit then, protest me
The baby of a girl. Hence, horrible shadow!
Unreal mockery, hence!— *Exit Ghost.*
Why, so, being gone,
I am a man again.—Pray you, sit still.

Lady M. You have displaced the mirth, broke the good meeting,
With most admired disorder.

Macb. Can such things be,
And overcome us like a summer's cloud,

Without our special wonder? You make me strange
Even to the disposition that I owe,
When now I think you can behold such sights,
And keep the natural ruby of your cheeks,
When mine is blanched with fear.

Ross. What sights, my lord?

Lady M. I pray you, speak not; he grows worse and worse;
Question enrages him; at once, good night.
Stand not upon the order of your going,
But go at once.

Len. Good night; and better health
Attend his Majesty!

Lady M. A kind good night to all!

Exeunt all but Macbeth and Lady Macbeth.

Macb. It will have blood, they say; blood will have blood.
Stones have been known to move and trees to speak;
Augurs and understood relations have
By maggot-pies, and choughs, and rooks brought forth
The secret'st man of blood. What is the night?

Lady M. Almost at odds with morning, which is which.

Macb. How say'st thou, that Macduff denies his person
At our great bidding?

Lady M. Did you send to him, sir?

Macb. I hear it by the way; but I will send.
There's not a one of them but in his house
I keep a servant fee'd. I will to-morrow,
And betimes I will, to the weird Sisters.
More shall they speak, for now I am bent to know,
By the worst means, the worst. For mine own good
All causes shall give way. I am in blood

Stepped in so far that, should I wade no more,
Returning were as tedious as go o'er.
Strange things I have in head that will to hand,
Which must be acted ere they may be scanned.

Lady M. You lack the season of all natures, sleep.

Macb. Come, we'll to sleep. My strange and self-abuse
Is the initiate fear that wants hard use;
We are yet but young in deed. *Exeunt.*

Scene V

A Heath

Thunder. Enter the Three Witches, *meeting* HECATE.

First Witch. Why, how now, Hecate, you look angerly!

Hecate. Have I not reason, beldams as you are,
Saucy and overbold? How did you dare
To trade and traffic with Macbeth
In riddles and affairs of death;
And I, the mistress of your charms,
The close contriver of all harms,
Was never called to bear my part,
Or show the glory of our art?
And, which is worse, all you have done
Hath been but for a wayward son,
Spiteful and wrathful; who, as others do,
Loves for his own ends, not for you.
But make amends now: get you gone,
And at the pit of Acheron
Meet me i' the morning. Thither he
Will come to know his destiny:
Your vessels and your spells provide,

Your charms and everything beside.
I am for th' air; this night I'll spend
Unto a dismal and a fatal end.
Great business must be wrought ere noon.
Upon the corner of the moon
There hangs a vaporous drop, profound;
I'll catch it ere it come to ground;
And that distilled by magic sleights
Shall raise such artificial sprites
As by the strength of their illusion
Shall draw him on to his confusion.
He shall spurn fate, scorn death, and bear
His hopes 'bove wisdom, grace, and fear;
And you all know security
Is mortals' chiefest enemy.

[*Music and a song within.*]

Hark! I am called; my little spirit, see,
Sits in a foggy cloud, and stays for me. *Exit.*

[*Sing within*: "*Come away, come away,*" *etc.*]

First Witch. Come, let's make haste; she'll soon be back again. *Exeunt.*

Scene VI

Forres. The Palace.

Enter LENNOX *and another* Lord.

Lennox. My former speeches have but hit your thoughts,
Which can interpret farther. Only I say
Things have been strangely borne. The gracious Duncan
Was pitied of Macbeth: marry, he was dead;

And the right-valiant Banquo walked too late;
Whom, you may say, if 't please you, Fleance killed,
For Fleance fled; men must not walk too late.
Who cannot want the thought, how monstrous
It was for Malcolm and for Donalbain
To kill their gracious father? Damnèd fact!
How it did grieve Macbeth! Did he not straight,
In pious rage, the two delinquents tear,
That were the slaves of drink and thralls of sleep?
Was not that nobly done? Ay, and wisely too;
For 'twould have angered any heart alive
To hear the men deny 't. So that, I say,
He has borne all things well; and I do think
That, had he Duncan's sons under his key—
As, an 't please heaven, he shall not—they should find
What 'twere to kill a father; so should Fleance.
But, peace! for from broad words, and 'cause he failed
His presence at the tyrant's feast, I hear,
Macduff lives in disgrace. Sir, can you tell
Where he bestows himself?

Lord. The son of Duncan,
From whom this tyrant holds the due of birth,
Lives in the English court, and is received
Of the most pious Edward with such grace
That the malevolence of fortune nothing
Takes from his high respect. Thither Macduff
Is gone to pray the Holy King, upon his aid
To wake Northumberland and warlike Siward,
That by the help of these, with Him above
To ratify the work, we may again
Give to our tables meat, sleep to our nights,
Free from our feasts and banquets bloody knives,

Do faithful homage and receive free honors;
All which we pine for now. And this report
Hath so exasperate the King that he
Prepares for some attempt of war.

Len. Sent he to Macduff?

Lord. He did: and with an absolute "Sir, not I,"
The cloudy messenger turns me his back,
And hums, as who should say, "You'll rue the time
That clogs me with this answer."

Len. And that well might
Advise him to a caution, to hold what distance
His wisdom can provide. Some holy angel
Fly to the court of England and unfold
His message ere he come, that a swift blessing
May soon return to this our suffering country
Under a hand accursed!

Lord. I'll send my prayers with him.

Exeunt.

Act Fourth

Scene I

Entrance to a Cavern. In the middle, a boiling Caldron.

Thunder. Enter the Three Witches.

First Witch. Thrice the brindled cat hath mewed.
Second Witch. Thrice and once the hedge-pig whined.
Third Witch. Harpier cries, " 'Tis time, 'tis time."
First Witch. Round about the caldron go:
In the poisoned entrails throw.
Toad, that under cold stone
Days and nights has thirty-one
Sweltered venom sleeping got,
Boil thou first i' the charmèd pot.
All. Double, double toil and trouble;
Fire burn and caldron bubble.
Sec. Witch. Fillet of a fenny snake,
In the caldron boil and bake;
Eye of newt and toe of frog,
Wool of bat and tongue of dog;
Adder's fork and blind-worm's sting,
Lizard's leg and howlet's wing;
For a charm of powerful trouble,
Like a hell-broth boil and bubble.
All. Double, double toil and trouble;
Fire burn and caldron bubble.

Third Witch. Scale of dragon, tooth of wolf,
Witches' mummy, maw and gulf
Of the ravined salt-sea shark,
Root of hemlock digged i' the dark,
Liver of blaspheming Jew,
Gall of goat and slips of yew,
Slivered in the moon's eclipse,
Nose of Turk and Tartar's lips,
Finger of birth-strangled babe,
Ditch-delivered by a drab,
Make the gruel thick and slab.
Add thereto a tiger's chaudron,
For th' ingredients of our caldron.

All. Double, double toil and trouble;
Fire burn and caldron bubble.

Sec. Witch. Cool it with a baboon's blood,
Then the charm is firm and good.

Enter HECATE *to the other* Three Witches.

Hecate. O, well done! I commend your pains;
And every one shall share i' the gains:
And now about the caldron sing,
Like elves and fairies in a ring,
Enchanting all that you put in.

[*Music and a song: "Black spirits," etc.*] *Hecate vanishes.*

Sec. Witch. By the pricking of my thumbs,
Something wicked this way comes:—
Open, locks,
Whoever knocks!

Enter MACBETH.

Macbeth. How now, you secret, black, and midnight hags!
What is 't you do?

All. A deed without a name.
Macb. I conjure you, by that which you profess,
Howe'er you come to know it, answer me;
Though you untie the winds and let them fight
Against the churches; though the yesty waves
Confound and swallow navigation up;
Though bladed corn be lodged and trees blown down;
Though castles topple on their warders' heads;
Though palaces and pyramids do slope
Their heads to their foundations; though the treasure
Of nature's germins tumble all together,
Even till destruction sicken; answer me
To what I ask you.
First Witch. Speak.
Sec. Witch. Demand.
Third Witch. We'll answer.
First Witch. Say, if thou 'dst rather hear it from our mouths,
Or from our masters?
Macb. Call 'em, let me see 'em.
First Witch. Pour in sow's blood, that hath eaten
Her nine farrow; grease that's sweaten
From the murderer's gibbet throw
Into the flame.
All. Come, high or low;
Thyself and office deftly show!
Thunder. First Apparition—an Armed Head.
Macb. Tell me, thou unknown power—
First Witch. He knows thy thought;
Hear his speech, but say thou naught.
First Apparition. Macbeth! Macbeth! Macbeth! beware Macduff;

Beware the Thane of Fife. Dismiss me; enough.
Descends.

Macb. Whate'er thou art, for thy good caution thanks;
Thou hast harped my fear aright. But one word more—

First Witch. He will not be commanded. Here's another,
More potent than the first.

Thunder. Second Apparition—a Bloody Child.

Sec. App. Macbeth! Macbeth! Macbeth!

Macb. Had I three ears, I 'ld hear thee.

Sec. App. Be bloody, bold, and resolute; laugh to scorn
The power of man; for none of woman born
Shall harm Macbeth. *Descends.*

Macb. Then live, Macduff; what need I fear of thee?
But yet I'll make assurance doubly sure,
And take a bond of fate; thou shalt not live;
That I may tell pale-hearted fear it lies,
And sleep in spite of thunder.

Thunder. Third Apparition—a Child Crowned, with a tree in his hand.

What is this,
That rises like the issue of a king,
And wears upon his baby brow the round
And top of sovereignty?

All. Listen, but speak not to 't.

Third App. Be lion-mettled, proud, and take no care
Who chafes, who frets, or where conspirers are;
Macbeth shall never vanquished be, until
Great Birnam Wood to high Dunsinane Hill
Shall come against him. *Descends.*

Macb. That will never be.
Who can impress the forest, bid the tree

Unfix his earth-bound root? Sweet bodements! good!
Rebellion's head, rise never, till the Wood
Of Birnam rise, and our high-placed Macbeth
Shall live the lease of nature, pay his breath
To time and mortal custom. Yet my heart
Throbs to know one thing.—Tell me, if your art
Can tell so much: Shall Banquo's issue ever
Reign in this Kingdom?

All. Seek to know no more.

Macb. I will be satisfied. Deny me this,
And an eternal curse fall on you! Let me know,
Why sinks that caldron? and what noise is this?

Hautboys.

First Witch. Show!

Sec. Witch. Show!

Third Witch. Show!

All. Show his eyes, and grieve his heart;
Come like shadows, so depart!

A show of eight Kings, the last with a glass in his hand; BANQUO'S *Ghost following.*

Macb. Thou art too like the spirit of Banquo; down!
Thy crown does sear mine eyeballs.—And thy hair,
Thou other gold-bound brow, is like the first.—
A third is like the former.—Filthy hags!
Why do you show me this?—A fourth!—Start, eyes!—
What, will the line stretch out to th' crack of doom?—
Another yet!—A seventh!—I'll see no more.—
And yet the eighth appears, who bears a glass
Which shows me many more; and some I see
That twofold balls and treble sceptres carry.
Horrible sight!—Now I see 'tis true;

For the blood-boltered Banquo smiles upon me,
And points at them for his.—What, is this so?

First Witch. Ay, sir, all this is so. But why
Stands Macbeth thus amazèdly?
Come, Sisters, cheer we up his sprites,
And show the best of our delights.
I'll charm the air to give a sound,
While you perform your antique round,
That this great King may kindly say
Our duties did his welcome pay.

Music. The Witches dance and vanish.

Macb. Where are they? Gone? Let this pernicious hour
Stand aye accursèd in the calendar!—
Come in, without there!

Enter LENNOX.

Lennox. What's your grace's will?
Macb. Saw you the weird Sisters?
Len. No, my lord.
Macb. Came they not by you?
Len. No indeed, my lord.
Macb. Infected be the air whereon they ride,
And damned all those that trust them!—I did hear
The galloping of horse. Who was 't came by?
Len. 'Tis two or three, my lord, that bring you word
Macduff is fled to England.
Macb. Fled to England!
Len. Ay, my good lord.
Macb. [*Aside*] Time, thou anticipat'st my dread exploits.
The flighty purpose never is o'ertook
Unless the deed go with it. From this moment
The very firstlings of my heart shall be

The firstlings of my hand. And even now,
To crown my thoughts with acts, be it thought and done:
The castle of Macduff I will surprise;
Seize upon Fife; give to the edge o' the sword
His wife, his babes, and all unfortunate souls
That trace him in his line. No boasting like a fool;
This deed I'll do before this purpose cool.
But no more sights!—Where are these gentlemen?
Come, bring me where they are. *Exeunt.*

Scene II

Fife. Macduff's Castle.

Enter Lady MACDUFF, *her* Son, *and* ROSS.

Lady Macduff. What had he done, to make him fly the land?
Ross. You must have patience, madam.
L. Macd. He had none;
His flight was madness. When our actions do not,
Our fears do make us traitors.
Ross. You know not
Whether it was his wisdom or his fear.
L. Macd. Wisdom! to leave his wife, to leave his babes,
His mansion and his titles, in a place
From whence himself does fly? He loves us not;
He wants the natural touch. For the poor wren,
The most diminutive of birds, will fight,
Her young ones in her nest, against the owl.
All is the fear, and nothing is the love;

As little is the wisdom, where the flight
So runs against all reason.

Ross. My dearest coz,
I pray you, school yourself. But, for your husband,
He is noble, wise, judicious, and best knows
The fits o' the season. I dare not speak much further:
But cruel are the times, when we are traitors
And do not know ourselves; when we hold rumor
From what we fear, yet know not what we fear,
But float upon a wild and violent sea
Each way and move. I take my leave of you;
Shall not be long but I'll be here again.
Things at the worst will cease, or else climb upward
To what they were before. My pretty cousin,
Blessing upon you!

L. Macd. Fathered he is, and yet he's fatherless.

Ross. I am so much a fool, should I stay longer,
It would be my disgrace and your discomfort;
I take my leave at once. *Exit.*

L. Macd. Sirrah, your father's dead:
And what will you do now? How will you live?

Son. As birds do, mother.

L. Macd. What, with worms and flies?

Son. With what I get, I mean; and so do they.

L. Macd. Poor bird! thou 'ldst never fear the net nor lime,
The pitfall nor the gin.

Son. Why should I, mother? Poor birds they are not set for.
My father is not dead, for all your saying.

L. Macd. Yes, he is dead; how wilt thou do for a father?

Son. Nay, how will you do for a husband?

L. Macd. Why, I can buy me twenty at any market.

Son. Then you'll buy 'em to sell again.
L. Macd. Thou speak'st with all thy wit, and yet, i' faith,
With wit enough for thee.
Son. Was my father a traitor, mother?
L. Macd. Ay, that he was.
Son. What is a traitor?
L. Macd. Why, one that swears and lies.
Son. And be all traitors that do so?
L. Macd. Every one that does so is a traitor, and must be hanged.
Son. And must they all be hanged that swear and lie?
L. Macd. Every one.
Son. Who must hang them?
L. Macd. Why, the honest men.
Son. Then the liars and swearers are fools; for there are liars and swearers enow to beat the honest men and hang up them.
L. Macd. Now, God help thee, poor monkey!
But how wilt thou do for a father?
Son. If he were dead, you 'ld weep for him; if you would not, it were a good sign that I should quickly have a new father.
L. Macd. Poor prattler, how thou talk'st!

Enter a Messenger.

Messenger. Bless you, fair dame! I am not to you known,
Though in your state of honor I am perfect.
I doubt some danger does approach you nearly;
If you will take a homely man's advice,
Be not found here; hence, with your little ones.
To fright you thus, methinks I am too savage;
To do worse to you were fell cruelty,

Which is too nigh your person. Heaven preserve you!
I dare abide no longer. *Exit.*

L. Macd. Whither should I fly?
I have done no harm. But I remember now
I am in this earthly world, where to do harm
Is often laudable, to do good sometime
Accounted dangerous folly. Why then, alas,
Do I put up that womanly defence,
To say I have done no harm?—What are these faces?

Enter Murderers.

First Murderer. Where is your husband?

L. Macd. I hope, in no place so unsanctified
Where such as thou mayst find him.

First Mur. He's a traitor.

Son. Thou liest, thou shag-haired villain!

First Mur. What, you egg!
Stabbing him.
Young fry of treachery!

Son. He has killed me, mother.
Run away, I pray you! *Dies.*
Exit Lady Macduff, crying "Murder!"
Exeunt Murderers, following her.

Scene III

England. Before the King's Palace.

Enter MALCOLM *and* MACDUFF.

Malcolm. Let us seek out some desolate shade, and there
Weep our sad bosoms empty.

Macduff. Let us rather
Hold fast the mortal sword, and like good men

Bestride our down-fall'n birthdom. Each new morn
New widows howl, new orphans cry, new sorrows
Strike heaven on the face, that it resounds
As if it felt with Scotland and yelled out
Like syllable of dolor.

Mal. What I believe, I'll wail;
What know, believe; and what I can redress,
As I shall find the time to friend, I will.
What you have spoke, it may be so perchance.
This tyrant, whose sole name blisters our tongues,
Was once thought honest; you have loved him well;
He hath not touched you yet. I am young; but something
You may deserve of him through me; and wisdom
To offer up a weak, poor, innocent lamb
To appease an angry god.

Macd. I am not treacherous.

Mal. But Macbeth is.
A good and virtuous nature may recoil
In an imperial charge. But I shall crave your pardon;
That which you are, my thoughts cannot transpose.
Angels are bright still, though the brightest fell;
Though all things foul would wear the brows of grace,
Yet grace must still look so.

Macd. I have lost my hopes.

Mal. Perchance even there where I did find my doubts.
Why in that rawness left you wife and child,
Those precious motives, those strong knots of love,
Without leave-taking? I pray you,
Let not my jealousies be your dishonors,
But mine own safeties. You may be rightly just,
Whatever I shall think.

Macd. Bleed, bleed, poor country!
Great tyranny, lay thou thy basis sure,
For goodness dare not check thee. Wear thou thy wrongs;
The title is affeered.—Fare thee well, lord;
I would not be the villain that thou think'st
For the whole space that's in the tyrant's grasp,
And the rich East to boot.

Mal. Be not offended;
I speak not as in absolute fear of you.
I think our country sinks beneath the yoke:
It weeps, it bleeds, and each new day a gash
Is added to her wounds. I think withal
There would be hands uplifted in my right;
And here from gracious England have I offer
Of goodly thousands. But for all this,
When I shall tread upon the tyrant's head
Or wear it on my sword, yet my poor country
Shall have more vices than it had before,
More suffer, and more sundry ways, than ever,
By him that shall succeed.

Macd. What should he be?

Mal. It is myself I mean: in whom I know
All the particulars of vice so grafted
That, when they shall be opened, black Macbeth
Will seem as pure as snow, and the poor state
Esteem him as a lamb, being compared
With my confineless harms.

Macd. Not in the legions
Of horrid hell can come a devil more damned
In evils to top Macbeth.

Mal. I grant him bloody,

Luxurious, avaricious, false, deceitful,
Sudden, malicious, smacking of every sin
That has a name. But there's no bottom, none,
In my voluptuousness: your wives, your daughters,
Your matrons, and your maids, could not fill up
The cistern of my lust, and my desire
All continent impediments would o'erbear,
That did oppose my will;—better Macbeth
Than such an one to reign.

Macd. Boundless intemperance
In nature is a tyranny; it hath been
The untimely emptying of the happy throne
And fall of many kings. But fear not yet
To take upon you what is yours; you may
Convey your pleasures in a spacious plenty,
And yet seem cold, the time you may so hoodwink.
We have willing dames enough; there cannot be
That vulture in you, to devour so many
As will to greatness dedicate themselves,
Finding it so inclined.

Mal. With this there grows
In my most ill-composed affection such
A stanchless avarice that, were I King,
I should cut off the nobles for their lands,
Desire his jewels and this other's house:
And my more-having would be as a sauce
To make me hunger more, that I should forge
Quarrels unjust against the good and loyal,
Destroying them for wealth.

Macd. This avarice
Sticks deeper, grows with more pernicious root
Than summer-seeming lust; and it hath been

The sword of our slain kings: yet do not fear;
Scotland hath foisons to fill up your will
Of your mere own. All these are portable,
With other graces weighed.
Mal. But I have none. The king-becoming graces,
As justice, verity, temperance, stableness,
Bounty, perséverance, mercy, lowliness,
Devotion, patience, courage, fortitude,
I have no relish of them, but abound
In the division of each several crime,
Acting it many ways. Nay, had I power, I should
Pour the sweet milk of concord into hell,
Uproar the universal peace, confound
All unity on earth.
Macd. O Scotland, Scotland!
Mal. If such a one be fit to govern, speak;
I am as I have spoken.
Macd. Fit to govern!
No, not to live.—O nation miserable!
With an untitled tyrant bloody-sceptred,
When shalt thou see thy wholesome days again,
Since that the truest issue of thy throne
By his own interdiction stands accused,
And does blaspheme his breed? Thy royal father
Was a most sainted King; the Queen that bore thee,
Oftener upon her knees than on her feet,
Died every day she livèd. Fare thee well!
These evils thou repeat'st upon thyself
Have banished me from Scotland.—O my breast,
Thy hope ends here!
Mal. Macduff, this noble passion,
Child of integrity, hath from my soul

Wiped the black scruples, reconciled my thoughts
To thy good truth and honor. Devilish Macbeth
By many of these trains hath sought to win me
Into his power; and modest wisdom plucks me
From over-credulous haste: but God above
Deal between thee and me! for even now
I put myself to thy direction, and
Unspeak mine own detraction; here abjure
The taints and blames I laid upon myself,
For strangers to my nature. I am yet
Unknown to woman, never was forsworn,
Scarcely have coveted what was mine own,
At no time broke my faith, would not betray
The devil to his fellow, and delight
No less in truth than life. My first false speaking
Was this upon myself. What I am truly,
Is thine and my poor country's to command;
Whither indeed, before thy here-approach,
Old Siward, with ten thousand warlike men,
Already at a point, was setting forth.
Now we'll together, and the chance of goodness
Be like our warranted quarrel! Why are you silent?

Macd. Such welcome and unwelcome things at once
'Tis hard to reconcile.

Enter an English Doctor.

Mal. Well, more anon. Comes the King forth, I pray you?

Doctor. Ay, sir; there are a crew of wretched souls
That stay his cure; their malady convinces
The great assay of art. But at his touch,
Such sanctity hath heaven given his hand,
They presently amend.

Mal. I thank you, doctor.

Exit Doctor.

Macd. What's the disease he means?

Mal. 'Tis called the evil,—
A most miraculous work in this good King,
Which often, since my here-remain in England,
I have seen him do. How he solicits heaven,
Himself best knows; but strangely-visited people,
All swoln and ulcerous, pitiful to the eye,
The mere despair of surgery, he cures,
Hanging a golden stamp about their necks,
Put on with holy prayers; and 'tis spoken,
To the succeeding royalty he leaves
The healing benediction. With this strange virtue
He hath a heavenly gift of prophecy,
And sundry blessings hang about his throne
That speak him full of grace.

Enter Ross.

Macd. See, who comes here?

Mal. My countryman; but yet I know him not.

Macd. My ever-gentle cousin, welcome hither.

Mal. I know him now. Good God, betimes remove
The means that makes us strangers!

Ross. Sir, amen.

Macd. Stands Scotland where it did?

Ross. Alas, poor country!
Almost afraid to know itself! It cannot
Be called our mother, but our grave; where nothing,
But who knows nothing, is once seen to smile;
Where sighs and groans and shrieks that rend the air,
Are made, not marked; where violent sorrow seems

A modern ecstasy; the dead man's knell
Is there scarce asked for who; and good men's lives
Expire before the flowers in their caps,
Dying or ere they sicken.

Macd. O, relation
Too nice, and yet too true!

Mal. What's the newest grief?

Ross. That of an hour's age doth hiss the speaker;
Each minute teems a new one.

Macd. How does my wife?

Ross. Why, well.

Macd. And all my children?

Ross. Well, too.

Macd. The tyrant has not battered at their peace?

Ross. No; they were well at peace when I did leave 'em.

Macd. Be not a niggard of your speech; how goes 't?

Ross. When I came hither to transport the tidings,
Which I have heavily borne, there ran a rumor
Of many worthy fellows that were out;
Which was to my belief witnessed the rather,
For that I saw the tyrant's power a-foot.
Now is the time of help; your eye in Scotland
Would create soldiers, make our women fight,
To doff their dire distresses.

Mal. Be 't their comfort
We are coming thither. Gracious England hath
Lent us good Siward and ten thousand men;
An older and a better soldier none
That Christendom gives out.

Ross. Would I could answer
This comfort with the like! But I have words

That would be howled out in the desert air,
Where hearing should not latch them.
Macd. What concern they? 195
The general cause? or is it a fee-grief
Due to some single breast?
Ross. No mind that's honest
But in it shares some woe, though the main part
Pertains to you alone.
Macd. If it be mine,
Keep it not from me, quickly let me have it. 200
Ross. Let not your ears despise my tongue forever,
Which shall possess them with the heaviest sound
That ever yet they heard.
Macd. Hum! I guess at it.
Ross. Your castle is surprised; your wife and babes
Savagely slaughtered. To relate the manner, 205
Were, on the quarry of these murdered deer,
To add the death of you.
Mal. Merciful heaven!—
What, man! ne'er pull your hat upon your brows.
Give sorrow words; the grief that does not speak
Whispers the o'erfraught heart, and bids it break. 210
Macd. My children too?
Ross. Wife, children, servants, all
That could be found.
Macd. And I must be from thence!
My wife killed too?
Ross. I have said.
Mal. Be comforted;
Let's make us medicines of our great revenge,
To cure this deadly grief. 215
Macd. He has no children.—All my pretty ones?—

Did you say all?—O hell-kite!—All?
What, all my pretty chickens and their dam
At one fell swoop?

Mal. Dispute it like a man.

Macd. I shall do so;
But I must also feel it as a man;
I cannot but remember such things were
That were most precious to me.—Did heaven look on,
And would not take their part? Sinful Macduff,
They were all struck for thee! Naught that I am,
Not for their own demerits, but for mine,
Fell slaughter on their souls. Heaven rest them now!—

Mal. Be this the whetstone of your sword; let grief
Convert to anger; blunt not the heart, enrage it.

Macd. Oh, I could play the woman with mine eyes,
And braggart with my tongue!—But, gentle heavens
Cut short all intermission; front to front
Bring thou this fiend of Scotland and myself;
Within my sword's length set him; if he 'scape,
Heaven forgive him too!—

Mat. This tune goes manly.
Come, go we to the King; our power is ready;
Our lack is nothing but our leave. Macbeth
Is ripe for shaking, and the powers above
Put on their instruments. Receive what cheer you may;
The night is long that never finds the day.

Exeunt.

Act Fifth

Scene I

Dunsinane. Ante-room in the Castle.

Enter a Scottish Doctor of Physic *and a* Waiting-Gentlewoman.

Doctor. I have two nights watched with you, but can perceive no truth in your report. When was it she last walked?

Gentlewoman. Since his Majesty went into the field, I have seen her rise from her bed, throw her night-gown upon her, unlock her closet, take forth paper, fold it, write upon 't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

Doct. A great perturbation in nature, to receive at once the benefit of sleep and do the effects of watching! In this slumbery agitation, besides her walking and other actual performances, what, at any time, have you heard her say?

Gentlew. That, sir, which I will not report after her.

Doct. You may to me, and 'tis most meet you should.

Gentlew. Neither to you nor any one, having no witness to confirm my speech.

Enter Lady MACBETH, *with a taper.*

Lo you, here she comes! This is her very guise, and, upon my life, fast asleep. Observe her; stand close.

Doct. How came she by that light?

Gentlew. Why, it stood by her. She has light by her continually; 'tis her command.

Doct. You see, her eyes are open.

Gentlew. Ay, but their sense is shut.

Doct. What is it she does now? Look, how she rubs her hands.

Gentlew. It is an accustomed action with her, to seem thus washing her hands. I have known her continue in this a quarter of an hour.

Lady Macbeth. Yet here's a spot.

Doct. Hark! she speaks. I will set down what comes from her, to satisfy my remembrance the more strongly.

Lady M. Out, damned spot! out, I say!—One; two: why, then 'tis time to do 't.—Hell is murky.—Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to accompt?—Yet who would have thought the old man to have had so much blood in him?

Doct. Do you mark that?

Lady M. The Thane of Fife had a wife; where is she now?—What, will these hands ne'er be clean?—No more o' that, my lord, no more o' that; you mar all with this starting.

Doct. Go to, go to; you have known what you should not.

Gentlew. She has spoke what she should not, I am sure of that; heaven knows what she has known.

Lady M. Here's the smell of the blood still; all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

Doct. What a sigh is there! The heart is sorely charged.

Gentlew. I would not have such a heart in my bosom for the dignity of the whole body.

Doct. Well, well, well!

Gentlew. Pray God it be, sir.

Doct. This disease is beyond my practice; yet I have known those which have walked in their sleep who have died holily in their beds.

Lady M. Wash your hands; put on your nightgown.— Look not so pale: I tell you yet again, Banquo's buried; he cannot come out on 's grave.

Doct. Even so?

Lady M. To bed, to bed; there's knocking at the gate. Come, come, come, come, give me your hand; what's done cannot be undone. To bed, to bed, to bed.

Exit.

Doct. Will she go now to bed?

Gentlew. Directly.

Doct. Foul whisperings are abroad; unnatural deeds
Do breed unnatural troubles; infected minds
To their deaf pillows will discharge their secrets:
More needs she the divine than the physician.—
God, God forgive us all!—Look after her;
Remove from her the means of all annoyance,
And still keep eyes upon her. So good night.
My mind she has mated and amazed my sight;
I think, but dare not speak.

Gentlew. Good night, good doctor.

Exeunt.

Scene II

The Country near Dunsinane.

Drum and colors. Enter MENTEITH, CAITHNESS, ANGUS, LENNOX, *and* Soldiers.

Menteith. The English power is near, led on by Malcolm,
His uncle Siward, and the good Macduff.
Revenges burn in them; for their dear causes
Would to the bleeding and the grim alarm
Excite the mortifièd man.

Angus. Near Birnam Wood
Shall we well meet them; that way are they coming.

Caithness. Who knows if Donalbain be with his brother?

Lennox. For certain, sir, he is not. I have a file
Of all the gentry; there is Siward's son,
And many unrough youths, that even now
Protest their first of manhood.

Ment. What does the tyrant?

Caith. Great Dunsinane he strongly fortifies.
Some say he's mad; others, that lesser hate him,
Do call it valiant fury; but, for certain,
He cannot buckle his distempered cause
Within the belt of rule.

Ang. Now does he feel
His secret murders sticking on his hands;
Now minutely revolts upbraid his faith-breach;
Those he commands move only in command,
Nothing in love; now does he feel his title
Hang loose about him, like a giant's robe
Upon a dwarfish thief.

Ment. Who then shall blame
His pestered senses to recoil and start,
When all that is within him does condemn
Itself for being there?
Caith. Well, march we on,
To give obedience where 'tis truly owed.
Meet we the medicine of the sickly weal,
And with him pour we, in our country's purge,
Each drop of us.
Len. Or so much as it needs
To dew the sovereign flower and drown the weeds.
Make we our march towards Birnam.
Exeunt, marching.

Scene III

Dunsinane. Within the Castle.

Enter MACBETH, Doctor, *and* Attendants.

Macbeth. Bring me no more reports; let them fly all;
Till Birnam Wood remove to Dunsinane
I cannot taint with fear. What's the boy Malcolm?
Was he not born of woman? The spirits that know
All mortal consequences have pronounced me thus:
"Fear not, Macbeth; no man that's born of woman
Shall e'er have power upon thee." Then fly, false
Thanes,
And mingle with the English epicures;
The mind I sway by and the heart I bear
Shall never sag with doubt nor shake with fear.—

Enter a Servant.

The devil damn thee black, thou cream-faced loon!
Where got'st thou that goose look?

Servant. There is ten thousand—
Macb. Geese, villain?
Serv. Soldiers, sir.
Macb. Go prick thy face and over-red thy fear,
Thou lily-livered boy. What soldiers, patch!
Death of thy soul! those linen cheeks of thine
Are counsellors to fear. What soldiers, whey-face!
Serv. The English force, so please you.
Macb. Take thy face hence.— *Exit Servant.*
Seyton!—I am sick at heart,
When I behold—Seyton, I say!—This push
Will cheer me ever, or disseat me now.
I have lived long enough: my way of life
Is fall'n into the sear, the yellow leaf,
And that which should accompany old age,
As honor, love, obedience, troops of friends,
I must not look to have; but, in their stead,
Curses, not loud but deep, mouth-honor, breath,
Which the poor heart would fain deny, and dare not.—
Seyton!

Enter SEYTON.

Seyton. What's your gracious pleasure?
Macb. What news more?
Sey. All is confirmed, my lord, which was reported.
Macb. I'll fight, till from my bones my flesh be hacked.
Give me my armor.
Sey. 'Tis not needed yet.
Macb. I'll put it on.
Send out moe horses, skirr the country round;
Hang those that talk of fear. Give me mine armor.—
How does your patient, doctor?

Doctor. Not so sick, my lord,
As she is troubled with thick-coming fancies,
That keep her from her rest.
Macb. Cure her of that.
Canst thou not minister to a mind diseased,
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain,
And with some sweet oblivious antidote
Cleanse the stuffed bosom of that perilous stuff
Which weighs upon the heart?
Doct. Therein the patient
Must minister to himself.
Macb. Throw physic to the dogs, I'll none of it.—
Come, put mine armor on; give me my staff.
Seyton, send out.—Doctor, the Thanes fly from me —
Come, sir, despatch.—If thou couldst, doctor, cast
The water of my land, find her disease
And purge it to a sound and pristine health,
I would applaud thee to the very echo,
That should applaud again.—Pull 't off, I say.—
What rhubarb, senna, or what purgative drug
Would scour these English hence? Hear'st thou of them?
Doct. Ay, my good lord; your royal preparation
Makes us hear something.
Macb. Bring it after me.—
I will not be afraid of death and bane
Till Birnam Forest come to Dunsinane.
Doct. [*Aside*] Were I from Dunsinane away and clear,
Profit again should hardly draw me here. *Exeunt.*

Scene IV

Country near Birnam Wood.

Drum and colors. Enter MALCOLM, SIWARD, *and Siward's* Son, MACDUFF, MENTEITH, CAITHNESS, ANGUS, LENNOX, ROSS, *and* Soldiers, *marching.*

Malcolm. Cousins, I hope the days are near at hand
That chambers will be safe.
Menteith. We doubt it nothing.
Siward. What wood is this before us?
Ment. The wood of Birnam.
Mal. Let every soldier hew him down a bough,
And bear 't before him; thereby shall we shadow
The numbers of our host, and make discovery
Err in report of us.
Soldiers. It shall be done.
Siw. We learn no other but the confident tyrant
Keeps still in Dunsinane, and will endure
Our setting down before 't.
Mal. 'Tis his main hope:
For where there is advantage to be given,
Both more and less have given him the revolt,
And none serve with him but constrainèd things
Whose hearts are absent too.
Macduff. Let our just censures
Attend the true event, and put we on
Industrious soldiership.
Siw. The time approaches,
That will with due decision make us know
What we shall say we have and what we owe.

Thoughts speculative their unsure hopes relate,
But certain issue strokes must arbitrate;
Toward which advance the war.

Exeunt, marching.

Scene V

Dunsinane. Within the Castle.

Enter MACBETH, SEYTON, *and* Soldiers, *with drum and colors.*

Macbeth. Hang out our banners on the outward walls;
The cry is still "They come!" Our castle's strength
Will laugh a siege to scorn. Here let them lie
Till famine and the ague eat them up.
Were they not forced with those that should be ours,
We might have met them dareful, beard to beard,
And beat them backward home.—[*A cry of women within*] What is that noise?

Seyton. It is the cry of women, my good lord. *Exit.*

Macb. I have almost forgot the taste of fears.
The time has been, my senses would have cooled
To hear a night shriek, and my fell of hair
Would at a dismal treatise rouse, and stir
As life were in 't. I have supped full with horrors;
Direness, familiar to my slaughterous thoughts,
Cannot once start me.—

Enter SEYTON.

Wherefore was that cry?

Sey. The Queen, my lord, is dead.

Macb. She should have died hereafter;
There would have been a time for such a word.

To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.—

Enter a Messenger.

Thou com'st to use thy tongue; thy story quickly.

Messenger. Gracious my lord,
I should report that which I say I saw,
But know not how to do 't.

Macb. Well, say, sir.

Mess. As I did stand my watch upon the Hill,
I looked toward Birnam, and anon, methought,
The wood began to move.

Macb. Liar and slave!

Mess. Let me endure your wrath, if 't be not so.
Within this three mile may you see it coming;
I say, a moving grove.

Macb. If thou speak'st false,
Upon the next tree shalt thou hang alive,
Till famine cling thee. If thy speech be sooth,
I care not if thou dost for me as much.—
I pull in resolution, and begin
To doubt th' equivocation of the fiend
That lies like truth: "Fear not, till Birnam Wood
Do come to Dunsinane"; and now a wood

Comes toward Dunsinane.—Arm, arm, and out!—
If this which he avouches does appear,
There is nor flying hence nor tarrying here.
I 'gin to be a-weary of the sun,
And wish the estate o' the world were now undone.—
Ring the alarum-bell! Blow, wind! come, wrack!
At least we'll die with harness on our back.

Exeunt.

Scene VI

Dunsinane. Before the Castle.

Drum and colors. Enter MALCOLM, SIWARD, MACDUFF, *and their* Army, *with boughs.*

Malcolm. Now near enough; your leavy screens throw down,
And show like those you are. You, worthy uncle,
Shall, with my cousin, your right noble son,
Lead our first battle. Worthy Macduff and we
Shall take upon 's what else remains to do,
According to our order.

Siward. Fare you well.
Do we but find the tyrant's power to-night,
Let us be beaten, if we cannot fight.

Macduff. Make all our trumpets speak; give them all breath,
Those clamorous harbingers of blood and death.

Exeunt.

Scene VII

Another Part of the Field.

Alarums. Enter MACBETH.

Macbeth. They have tied me to a stake; I cannot fly,
But bearlike I must fight the course. What's he
That was not born of woman? Such a one
Am I to fear, or none.

Enter young SIWARD.

Young Siward. What is thy name?
Macb. Thou 'lt be afraid to hear it.
Yo. Siw. No; though thou call'st thyself a hotter name
Than any is in hell.
Macb. My name's Macbeth.
Yo. Siw. The devil himself could not pronounce a title
More hateful to mine ear.
Macb. No, nor more fearful.
Yo. Siw. Thou liest, abhorrèd tyrant; with my sword
I'll prove the lie thou speak'st.
They fight, and young Siward is slain.
Macb. Thou wast born of woman.—
But swords I smile at, weapons laugh to scorn,
Brandished by man that's of a woman born. *Exit.*

Alarums. Enter MACDUFF.

Macduff. That way the noise is.—Tyrant, show thy face!
If thou be'st slain, and with no stroke of mine,
My wife and children's ghosts will haunt me still.
I cannot strike at wretched kerns, whose arms

Are hired to bear their staves; either thou, Macbeth,
Or else my sword, with an unbattered edge,
I sheathe again undeeded. There thou shouldst be;
By this great clatter, one of greatest note
Seems bruited.—Let me find him, fortune!
And more I beg not. *Exit. Alarums.*

Enter MALCOLM *and old* SIWARD.

Siward. This way, my lord; the Castle's gently rendered;
The tyrant's people on both sides do fight;
The noble Thanes do bravely in the war;
The day almost itself professes yours,
And little is to do.
Malcolm. We have met with foes
That strike beside us.
Siw. Enter, sir, the Castle.
Exeunt. Alarum.

Scene VIII

Another Part of the Field.

Enter MACBETH.

Macbeth. Why should I play the Roman fool, and die
On mine own sword? Whiles I see lives, the gashes
Do better upon them.

Enter MACDUFF.

Macduff. Turn, hell-hound, turn!
Macb. Of all men else I have avoided thee!
But get thee back; my soul is too much charged
With blood of thine already.

Macd. I have no words;
My voice is in my sword, thou bloodier villain
Than terms can give thee out! *They fight. Alarum.*
Macb. Thou losest labor.
As easy mayst thou the intrenchant air
With thy keen sword impress, as make me bleed.
Let fall thy blade on vulnerable crests;
I bear a charmèd life, which must not yield
To one of woman born.
Macd. Despair thy charm,
And let the angel whom thou still hast served
Tell thee, Macduff was from his mother's womb
Untimely ripped.
Macb. Accursèd be that tongue that tells me so,
For it hath cowed my better part of man!
And be these juggling fiends no more believed,
That palter with us in a double sense;
That keep the word of promise to our ear,
And break it to our hope. I'll not fight with thee.
Macd. Then yield thee, coward,
And live to be the show and gaze o' the time.
We'll have thee, as our rarer monsters are,
Painted upon a pole, and underwrit,
"*Here may you see the tyrant.*"
Macb. I will not yield,
To kiss the ground before young Malcolm's feet,
And to be baited with the rabble's curse.
Though Birnam Wood be come to Dunsinane,
And thou opposed, being of no woman born,
Yet I will try the last. Before my body
I throw my warlike shield; lay on, Macduff,

And damned be he that first cries "Hold, enough!"
Exeunt, fighting. Alarums.

Enter fighting, and MACBETH *slain. Retreat.*

Flourish. Enter, with drum and colors, MALCOLM, *old* SIWARD, ROSS, *the other* Thanes, *and* Soldiers.

Malcolm. I would the friends we miss were safe arrived.
Siward. Some must go off; and yet, by these I see,
So great a day as this is cheaply bought.
Mal. Macduff is missing, and your noble son.
Ross. Your son, my lord, has paid a soldier's debt.
He only lived but till he was a man;
The which no sooner had his prowess confirmed
In the unshrinking station where he fought,
But like a man he died.
Siw. Then he is dead?
Ross. Ay, and brought off the field. Your cause of sorrow
Must not be measured by his worth, for then
It hath no end.
Siw. Had he his hurts before?
Ross. Ay, on the front.
Siw. Why then, God's soldier be he!
Had I as many sons as I have hairs,
I would not wish them to a fairer death;
And so his knell is knolled.
Mal. He's worth more sorrow,
And that I'll spend for him.
Siw. He's worth no more.
They say he parted well and paid his score;
And so God be with him! Here comes newer comfort.

Enter MACDUFF, *with* MACBETH'S *head.*

Macd. Hail, King! for so thou art. Behold where stands
The usurper's cursèd head; the time is free.
I see thee compassed with thy Kingdom's pearl,
That speak my salutation in their minds,
Whose voices I desire aloud with mine:
Hail, King of Scotland!

All. Hail, King of Scotland!

Flourish.

Mal. We shall not spend a large expense of time
Before we reckon with your several loves,
And make us even with you. My Thanes and kinsmen,
Henceforth be Earls, the first that ever Scotland
In such an honor named. What's more to do,
Which would be planted newly with the time,—
As calling home our exiled friends abroad
That fled the snares of watchful tyranny,
Producing forth the cruel ministers
Of this dead butcher and his fiendlike Queen,
Who, as 'tis thought, by self and violent hands
Took off her life,—this, and what needful else
That calls upon us, by the grace of Grace
We will perform in measure, time, and place.
So thanks to all at once and to each one,
Whom we invite to see us crowned at Scone.

Flourish. Exeunt omnes.

NOTES

Dramatis Personæ.

Dramatis Personæ.—Folio[1] has no list of the persons of the drama. Such a list, practically complete, was added by Rowe in his edition of Shakespeare's plays, 1709. Modern editors reprint Rowe's list.

Duncan.—Duncan, grandson of Malcolm Mackenneth, reigned in Scotland, 1034–1040. His mother was Bethoc (Holinshed says "Beatrice"), daughter of Malcolm; his father Abbanath Crinan, lay abbot of Dunkeld (Holinshed, "Thane of the Isles"). His wife was the daughter of Siward, Earl of Northumberland. He had two sons, Malcolm and Donalbain. Malcolm reigned afterwards as Malcolm Canmore from 1054 over Cumbria, and from 1057 over Scotland, and died in battle with the English in 1093. Donalbain reigned after him, contesting the throne of Scotland with Malcolm's son, Malcolm III.

Macbeth.—Macbeth, according to Holinshed, was the son of Doada, younger daughter of Malcolm Mackenneth, and of Sinel, Thane of Glamis. See Appendix I. For the historical Macbeth, see Introduction.

Banquo.—According to Holinshed, Thane of Lochaber and one of Duncan's captains or army leaders. Shakespeare keeps him clear of evil, but in Holinshed Macbeth relied chiefly on Banquo's advice and aid when he slew Duncan.

Macduff.—Thane of Fife about 1056. His part in the Macbeth story of Holinshed is largely fiction, but he seems to have been hostile to Macbeth, to have persuaded Malcolm to fight for his inheritance, and to have brought about by his forces Macbeth's defeat at Lumphanan.

Lennox, Ross, etc.—These are territorial names of the Thanes, hereditary chiefs of their districts; certain shires and districts of the Highlands still preserve the names.

Fleance.—Holinshed tells the story of his escape to Wales; his love of a Welsh princess; the return of his son, Walter

Steward, to Scotland, and the subsequent union of his line with the royal line of Scotland. The story is a myth.

Siward.—Called "the Strong,"—Earl of Northumberland,—a Danish nobleman who played an important part in English history under the Danish kings and Edward the Confessor. He died in 1055. His son, "Young Siward," was Osbeorn.

Hecate.—The usual Elizabethan pronunciation was *hek' at;* she was the mysterious divinity of witchcraft and magic.

Act First

[For the meaning of act, scene, and other terms of dramatic construction, see the edition of *Julius Cæsar*, Appendix, in the Scribner English Classics.]

The Act and Scene divisions of *Macbeth* are all carefully indicated in the early Folios—*Actus Primus*,—*Scœna Prima*, *Scœna Secunda*, etc.

Act I. This Act introduces the elements out of which the play is to be wrought—theme, characters, action, scene, atmosphere—and completes the action to the point where it is ready to move toward both fulfilment of the motive and the complication.

It is here composed of a prelude of the evil of the theme; a battle narrative as heroic setting for Macbeth; the crisis in which he is infected with criminal ambition, another in which Lady Macbeth is infected, a third in which the two meet and propose their common crime of royal murder; the introduction of the characters of the counteraction, Banquo, Malcolm, Macduff,—Banquo above all to present the reaction from crime that characterizes the counteraction; the visit of Duncan to Macbeth's castle to make time and place cohere for murder; and, finally, the great suspense as Macbeth is wrought upon by his wife to go on to the deed of murder—the complication of the action. The scene in the Highlands of Scotland, the incantation of witches, thunderstorm, darkness, battle, blood, offer the appropriate setting and atmosphere for a tragic action.

Scene I

Scene I. This scene presents the first suggestions of the play—its atmosphere of storm, battle, moral confusion, and the suggested sympathy of the powers of evil with the possible evil in the hero. The supernatural element can gain "poetical credence" only by appeal to the imagination. The scene is there-

fore brief and suggestive, a lyrical prelude made out of what Steevens called "the fag-end of a Witches' Sabbath." Later the supernatural element may, when our imagination is stirred, be elaborated (I, iii; IV, i).

The suggestion of the part of the Witches is found in Holinshed's story of Macbeth. See Appendix I, § 4.

Setting. Throughout the Folios there is no indication of the setting of the scenes. The editors of Shakespeare from Rowe on have therefore felt free to devise appropriate directions for the scenes. Here Rowe has "An open heath"; Theobald, "An open place"; Capell, "A cross-way"; Pope, "An open heath"; Malone, "An open Place"; the Cambridge editors, "A desert place."

Witches met usually in solitary places when the sun was down. Storms of hail or snow, wind, thunder and lightning, were accounted by magicians the best time for conjuring, as spirits of evil were then thought to be nearer the earth. (Scot, *Discoverie*, Append. II.) See Introduction.

Directions. Thunder and lightning. The note of dark and storm-blown atmosphere in which the play runs its course is indicated at the outset. The effect of thunder and lightning was produced on the Elizabethan stage probably by shaking a piece of sheet iron or rolling a barrel containing stones, followed by the explosion of a petard.

Entrances.—Enter three Witches. The entrances and exits are generally indicated in the Folios. Shakespeare's stage, it must be remembered, had no front curtain; his characters, therefore, as a rule, must enter on the scene from doors in the rear of the stage. They must likewise leave the stage at the end of the scene. Bodies of men presumably slain during the scene must be removed, or, like Banquo, dropped into a trap, spoken of as a ditch. The explanation of the entrances, and especially of the exits and clearing of the stage, must be skilfully given in the dialogue. Between the entrance-and-exit doors on either side of the back of the main stage hung curtains, which could be drawn apart to disclose a small rear stage, for showing special scenes, *e. g.*, the apparitions in *Macbeth*, IV, i. Above the rear stage was a small balcony stage used for situations such as a wall, tower, tree, balcony, or rock (see I, vii, Entrances).

1.—**When shall we three meet again.** The usual five-accent iambic line of Shakespeare's verse is not used in the speeches of the Witches. They speak usually in rimed trochaic lines of

four accents, and here in three-fold sequences ("triads"), ending in a chorus. This lyrical movement is in keeping with the rhythmic round they dance, and holds them apart from the human world.

—**we three.** Three has been regarded from earliest antiquity as a number of peculiar import; according to Pythagoras "three" was unique in having a beginning, middle, and end (III); it is the favorite number in folk-lore, mythology, and witchcraft. The three-fold pattern persists, in subtle variations, through many parts of the play.

3.—**hurlyburly.** In El. E., commotion, tumult of battle.

4.—**battle.** See I, ii.

6.—**heath.** Wild open country, flattish, covered with coarse herbage and dwarf shrubs, heath, heather, or ling (N.E.D.). In El. E. pron. *hayth*, hence the rime *heath: beth.* (Vietor, *A Shakespeare Phonology*, 40.)

7.—**meet.** A slight dramatic pause follows this and emphasizes the first mention of Macbeth.

8.—**Graymalkin.**—A familiar cat's name. (*Malkin* is a diminutive of *Moll*, *i. e.*, Matilda.)

As good people had their guardian angels, the witches, it was believed, had attendant devils. These familiar spirits, who controlled them and aided them in evil, assumed the forms of dogs, cats, toads, rats, fowls, and had familiar names,—Graymalkin, Paddock, etc.

10.—**Paddock calls.** Folio[1] gives this and the "Anon" to the first Witch; but Hunter rightly assigned this speech to the second Witch and "anon" to the third. This completes the triads in which they speak, and expresses the obvious intention of Shakespeare to have each witch answer its familiar spirit.

The paddock is "the crooked-back frog." (Topsell's *History of Serpents*, 1608.)

—**anon.** In El. E., at once, I'm coming, immediately. The third Witch here answers the call of her familiar. "Anon" was especially the answer by a servant or other inferior when called. (See *1. Henry IV*, II, iv, 41, 49 *ff.*)

11.—**Fair is foul**, etc. This expresses the note of moral confusion that the Witches stand for,—the great element of evil in the play. Note the ceaseless and varied reiteration of this idea, such as I, iii, 124, *ff.*, I, vi, 66 *f.*; and in larger measure I, v, 39-41, with I, vii, 1-10; *cf.* Malcolm's vilification of himself (IV, iii).

Warburton explains it with reference only to weather,—*i. e.* "we make the sudden changes of the weather," but Johnson corrected this interpretation:—"To us, perverse and malignant as we are, *fair is foul, and foul is fair.*"

12.—**hover.** "Witches have the power we have observed, to transport themselves from one place to another" (*A Compleat History*). "These can pass from place to place in the air invisible" (Scot, I, iv). To gain this power they rubbed themselves with a magic ointment.

—**filthy.** Murky, thick (of clouds); obsolete.

Exeunt. (Pron. *ex ē'* (or *ā*) *unt.*) They go out (the door), off the stage.

Scene II

Scene II. This scene develops the suggestion of I, i, 4, working out the setting of battle in which Macbeth is brought forward. The battle is rendered, for reasons of dramatic economy, by report only, through a messenger, who powerfully depicts Macbeth as an heroic figure.

For the material Shakespeare used, see Holinshed, §§ 2, 3. But Shakespeare merged four battles in Holinshed into one action, to simplify the story, while enhancing the military prowess and glory of Macbeth.

Setting. A camp near Forres. (Pron. *for'ez*). Editors have differed as to the setting of this scene. Rowe gives "A Palace"; Theobald added "near Forres."

Forres is a town with the privilege of a royal burgh in the county of Elgin. The castle stood on a green mound at the west end of the hill. "We went forward the same day to Forres, the town to which Macbeth was travelling when he met the three weird sisters in his way. This to an Englishman is classic ground. . . . We had now a prelude to the Highlands. We began to leave fertility behind us, and saw for a great length of road nothing but heath."—Dr. Johnson, *A Journey to the Western Islands.*

Directions.—Alarum. The hurried beating of drums, generally used on the El. stage to indicate the approach of military forces, the clash of battle, and so forth.

—**within.** Off the stage.

Entrance. A bleeding sergeant. In El. E. a sergeant, or sergeant-at-arms, is an officer holding land on military tenure, below the rank of knight, roughly equivalent to esquire. Ser-

geants were called to various duties, *e. g.*, as bearers of despatches, beside service in war. *Sergeant* in El. E. was pronounced *sarg' e ant;* notice the scansion of l. 3. (Abbott, § 479.)

The use of the title is suggested by Holinshed, § 2.

1.—**bloody.** The note of blood, insistently touched on throughout the play, is first heard here.

3.—**newest.** Freshest.

4.—**hardy.** Bold, courageous.

—**fought . . . 'gainst my captivity.** This incident is not based on any direct statement in Holinshed. Shakespeare invents the incident to give a good status to the sergeant and thereby enhance his commendation of Macbeth.

5.—**Hail.** Note the special stress marked by the preceding pause and omitted light syllable. (Abbott, § 484.)

7.—**thou.** In El. E. "thou" is used to an inferior. Note that there are only four accents in the two parts of this line. Lines broken into two speeches frequently show only four accents, the missing beat falling at the pause of the cæsura. (Abbott, § 506.)

9.—**Macdonwald.** In Holinshed, Macdowald. The change is suggested possibly by the Donwald of King Duff's reign.

10.—**to that.** The absolute use of "that"—to that end, *i. e.*, of being a rebel.

12.—**Western Isles.** The Hebrides or Western Isles of Scotland.

13.—**Of . . . supplied.** "Of" frequently follows verbs in the sense of "with." (Abbott, § 171.)

—**kerns and gallowglasses.** Light-armed soldiers and men-at-arms.

"The *Gallowglas* succeedeth the Horseman, and he is commonly armed with a scull, a shirt of mail, and a *Gallowglas* axe; his service in the field is neither good against horsemen, nor able to endure an encounter with pikes, yet the Irish do make great account of them. The *Kerns* in Ireland are next in request, the very dross and scum of the country . . . these be they that live by robbing and spoiling the poor countrymen . . . are ready to run out with every rebel, and these are the very hags of hell, fit for nothing but for the gallows."—Barnabie Rich, *Description of Ireland*, p. 37.

14.—**quarrel.** The Folios read "quarry." Dr. Johnson corrected this to "quarrel," meaning cause. This is made cer-

tain by Holinshed's reading of "rebellious quarrel" of Macdowald's rebellion.

15.—**showed like a rebel's whore.** "Fortune, while she smiled on him, deceived him."—Malone.

—**all's.** All was.

18.—**execution.** In El. E. *—ion* could still be sounded, at need, as two syllables.

19.—**valor's minion.** "Minion" here has the older sense of "darling." (Fr. *mignon*, darling.)

20.—**slave.** Wretch, dog. The line is incomplete metrically. (Abbott, § 511.)

21.—**which.** In El. E. the relative "which" is used, as here, interchangeably with "who" and "that." (Abbott, § 265.)

—**shook hands.** Got away from him, a suggestion from a leave-taking.

22.—**unseamed.** "Unseam," to rip a seam; hence, split, cleave.

—**nave.** Navel.

—**chops.** Or chaps, the jaws unitedly forming the mouth. Such illustrations of soldierly strength and valor occur in heroic literature. Cf.: "Then from the navel to the throat at once He ript old Priam."—Nash, *Dido, Queen of Carthage.* (Steevens.)

24.—**cousin.** Duncan and Macbeth were first cousins. See Notes to Dramatis Personæ.

25.—**As whence the sun.** Two interpretations are given: (1) That the reflection (L. *re* and *flectere*, to bend) means the turning back of the sun at the spring equinox, March 21,—a season of storms as well as of spring. (2) The other interpretation, probably wrong, is that the reflection means the shining of the sun in the east,—a usual source of storms.

—**'gins.** Usually printed with an apostrophe as if an abbreviation of "begins." The Mid. E. verb was, however, *ginnen*, to begin.

27.—**spring.** The season of spring as the season of renewed life.

—**comfort.** Aid, support.

30.—**skipping.** Agile—appropriate to light-armed troops; here quick in their flight.

31.—**Norweyan.** This form of the adjective is on the basis of *Norway* (*Norway-an*). The modern form *Norwegian* is based on the Med. L. *Norvegia*, Norway.

—**surveying vantage.** Seeing an advantageous chance.

32.—**furbished.** Renovated, put into good order.

34.—**captains.** Leaders, generals. (L. *caput*, head.) Pronounced apparently *cap i tain* (Fr. *capitaine*), which makes the line practically complete. (Abbott, § 478.)

36.—**sooth.** Truth. (A. S. *sōth*, truth.)

37.—**cracks.** Charge, load; literally, explosion of cannon.

38.—**doubly redoubled.** The pleonasm directs attention to the effort on the part of the leaders and to the result of that effort.

40.—**memorize.** Make memorable.

—**Golgotha.** The hill outside Jerusalem, the most famous place of death, as the scene of Christ's crucifixion.

41.—**I cannot tell.** The broken line is full of suggestion to the actor.

43.—**so . . . as.** Quite as . . . as. *As* is by origin the emphatic form of *so*. (A. S. *eal-swa*, all-so, *als*, *as*.)

44.—**smack.** Literally to have a certain flavor; here, figuratively, to have a certain character. (A. S. *smeccan*, to taste.)

44b.—**Enter Ross.** Folio[1] reads "Enter Ross and Angus." But Angus was not present or he would have learned of Cawdor's treason, which he did not definitely know in I, iii, 111 *ff*.

45.—**Thane.** A king's officer of rank. "Before time the noble men of Scotland were of one condition, and called by the name Thanes, so much in Latin as *Questores regii*, gatherers of the king's duties, in English, and this denomination was given them after their descent and merit."—Holinshed. (A. S. *thegn*, lit. servant, then, with respect to the king's service, a title of dignity.)

Lines with four accents, when there is an interruption in the line, are not uncommon. The break allows a pause, a gesture, as beckoning to enforce attention. (Abbott, § 506.)

46.—**should.** Here, ought. (Abbott, § 323.)

48.—**Fife.** A county of Scotland on the east coast between the Friths of Forth and Tay. It was anciently the kingdom of Fife. The Thane of Fife preserved almost royal privileges.

49.—**flout the sky.** Wave arrogantly against the sky.

50.—**Cold.** *I.e.*, with apprehension.

52.—**Assisted by.** Cawdor was not necessarily in the battle; *cf.* I, iii, 111 *ff*.; the mention of him here is apparently an afterthought.

53.—**Thane of Cawdor.** For his history see Holinshed, § 4.

For dramatic economy Shakespeare associates Cawdor's treason with the Danish invasion.

Cawdor is a village in Nainshire, and Cawdor Castle is perched above it. When Dr. Johnson visited it: "The drawbridge is still to be seen, but the moat is now dry. The tower is very ancient. The walls are of great thickness, arched on the top with stone, and surrounded with battlements." (*A Journey to the Western Islands.*)

—**dismal.** Calamitous. (Lat. *dies mali*, evil, unlucky days.)

54.—**Bellona's bridegroom.** Bellona is the name of the Roman goddess of war; *cf.* "Our Admirals . . . courted war like a mistress." (R. L. Stevenson, "The English Admirals," *Virginibus Puerisque.*)

—**lapped.** Wrapped, folded.

—**proof.** Armor of the best steel, proof against ordinary weapons.

55.—**him.** The King of Norway.

—**self-comparisons.** All qualities of greatness that Norway had were met by the self-same qualities in Macbeth.

56.—**point.** Macbeth's sword-point.

57.—**lavish.** Loose, wild, unbridled.

59.—**That now.** In El. E. "so" before "that" is frequently omitted. (Abbott, § 283.)

60.—**Sweno.** Holinshed's form of Svend. The most illustrious prince of the name was Svend Forkbeard, who conquered England in 1013 and died 1014. He left his dominions to his sons—Cnud (king of England, 1017-1035, and king of Denmark, 1019-1035) and Harald (king of Denmark, 1014-1018). Cnud's son Svend was king of Norway from before 1030 to his dethronement in 1035. (He may be the Sweno of *Macbeth.* Another Svend, son of Cnud's sister Estride, ultimately became king of Denmark. Holinshed (see p. 185) is inaccurate; but the record of the Danish invasions of Scotland and England is most uncertain.

—**The Norways' king.** "Norways" pl. was in frequent use in El. E. for "Norwegians."

—**composition.** Settling of debt, claim, contentions by mutual agreement. (N. E. D.)

62.—**Saint Colme's Inch.** That is, St. Columba's Island, county of Fife, in the Frith of Forth. On it are the ruins of a monastery dedicated to him. Its modern name is Inchcolm. (Inch, Gael. *insh*, island.) The Danish dead, according to the

old chronicle (Bellenden tr.), were buried here after "great sums of gold" had been paid to Macbeth.

63.—**dollars.** Holinshed speaks of the indemnity merely as "a great sum of gold." Shakespeare for local color uses a common Scottish coin, for the thistle dollar was in current use among the Scotch in the sixteenth and seventeenth centuries. It was first minted in 1578 and was worth about 48½ cents. (Dollar is from *thaler*, the coin first made, in the fifteenth century, of the silver of Joachim*thal*, "Joachim *Valley*," Bavaria.)

65.—**bosom interest.** Trusted confidence; *cf.* "bosom friend."

—**present.** Instant.

68.—**noble Macbeth hath won.** This completes the heroic story of Macbeth and prepares for the surprise to Macbeth in I, iii, 49.

Scene III

Scene III. This scene is the first elaboration of the supernatural action, preluded in I, i. It presents the witches' meeting (or "Sabbath") arranged for in I, i. It opens with a "general confession" of evil done and boasted of, and intended; and ends, for the effectiveness of their magic power, by the completion of the magic circle, at which point Macbeth arrives. Out of the meeting of the Witches and Macbeth comes the rise of the main action of the play.

The meeting of Macbeth and the Witches is told in Holinshed, § 4.

Setting.—See 1. 77, "a blasted heath." According to Holinshed the witches met Macbeth and Banquo as they were "passing through the woods and fields, when suddenly in the midst of a launde [Fr. *lande*, a heath or moor]." Hardmuir, a little W.S.W. of Brodie Station (Dyke parish), "is celebrated as the 'blasted heath' (now planted), whereon Macbeth met the weird sisters of Forres." (F. H. Groome, *Ordnance Gazetteer of Scotland*, 1894.)

1.—**Where hast thou been, Sister?** The beginning of the "general confession."

2.—**killing swine.** Killing cattle by "overlooking" them with the evil eye, was one of the offences most frequently charged against witches.

5.—**munched.** The Folio reads "mounched"—a variant form of "munched." Note the three-fold repetition (I, i, 1, *n.*); see also l. 10.

—**quoth.** Said. (*Quoth* is the preterit of *quethe* (*cf. bequeath*), from A. S. *cwethan*, pret. *cweath*, to speak or say.)

6.—**aroint thee.** "Roint" still means to stand on one side, get out of the way, in the Cheshire dialect. "'Rynt you, witch,' quoth Bessie Locket to her mother." (Ray, 1691, in Wright, *Dialect Dict.*)

—**rump-fed.** Fed from offal or scraps from the kitchen.

—**ronyon.** *Cf.* the colloquial "scab" as a term of contempt. Literally a mangy, scabby animal; also a scurvy person. (Fr. *rogne*, itch, scurf.) *Cf.* "Out of my door, you witch, you rag, you baggage, you polecat, you ronyon! out, out! I'll conjure you." (*Merry Wives*, IV, ii, 197-199.)

7.—**Aleppo.** Once the emporium of trade between the Mediterranean and the East, being the first commercial city of Asia Minor.

—**master.** The chief officer of a trading vessel,—"captain" properly meaning the chief officer of a large vessel of war.

—"**Tiger.**" In Hakluyt's *The Principal Navigations, Voyages, and Discoveries of the English Nation, Made by Sea or Over Land*, 1589, there is an account of a voyage by Ralph Fitch and others in a ship called the *Tiger* to Tripoli, whence they went by caravan to Aleppo, in the year 1583. (Clark-Wright.)

8.—**sieve.** In the confession of Agnes Thompson, given in *News from Scotland*, she acknowledged that they (the witches) "together went to sea, each in a riddle or sieve." This was reputed to be in their power; *cf.* "They can sail in an egg-shell, a cockle or mussel shell, through and under tempestuous seas." (Scot, I, iv.)

9.—**like.** In the likeness or semblance of.

—**rat without a tail.** In magic transformations of men into animals there was always some trace of their real character, such as their lack of a tail, just as the devil in human form showed the cloven hoof.

10.—**do.** An intensive sense,—do the peculiar work of rats, *i. e.*, gnaw.

11.—**I'll give thee a wind.** "They can raise storms or tempests in the air, either by sea or land, if God permits them, though not universal, but not so lasting as those which naturally happen; which is very possible for the Devil to do, since he is a

spirit, and of an affinity with the air; which may easily be moved by a spirit; and we read that the Scripture itself gives the Devil the title of Prince of the Air." (*A Compleat History.*) Scot also mentions this superstition.

The free gift of a wind is to be considered an act of sisterly friendship, for witches were supposed to sell them." (Steevens.)

14.—**all the other.** Winds is understood.

15.—**ports.** To the Clarendon editors the word seems forced; they suggest "orts," northern English "arts," Scottish "airts"; the cardinal points; but this would repeat the idea in the line that follows. The Witch means to keep him from harbor, beset with contrary winds like Vanderdecken.

16.—**quarters.** Directions, or points of the compass.

17.—**shipman's card.** The card is the circular piece of stiff paper on which the thirty points are marked in the mariner's compass.

18.—**drain him dry.** Witches professed themselves able to make a man shrivel or waste away; their means was usually the wax or clay image. (See Holinshed, § 6.)

20.—**penthouse.** A shed having a sloping roof; here picturesquely used of the eyelid. (O. Fr. *apentis*, shed; *cf. appendage.*)

21.—**forbid.** Obsolete form of "forbidden"—laid under a curse or interdict; *cf.* "read out."

22.—**se'nnights.** Se'nnight, seven nights, *i. e.*, a week.

—**nine times nine.** Nine is a favorite number in magic, being a multiple of three; see I, i, 1, *n.*

23.—**peak, and pine.** "Peak" means to waste away, chiefly used in this collocation. It implies the sharpening of the features with disease. See l. 18, *n.*, and Holinshed, § 6.

24.—**bark cannot be lost.** The power of witches over storms and ships was limited.

28.—**pilot's thumb.** Witches used members of a dead body in their magic brews. See IV, i, 26-31.

29.—**Wracked.** A variant form of *wrecked.*

—**homeward.** "A pathetic touch emphasizing the Witch's malignity." (Verity.)

32.—**weird.** Folio[1] reads "weyward sisters." This points to the El. E. pronunciation of "weird" as a dissyllable. (*Cf.* Abbott, § 485.) The name "weird Sisters," or Sisters of Fate (A. S. *wyrd*, fate), suggests an association of the Witches with

the three Norns of Norse mythology. (*Cf.* the Parcæ of Roman, and the Moirai of Greek mythology.)

33.—**posters.** Those who travel by post, expeditiously,—couriers. See l. 97, *n.*

35.—**Thrice to thine.** They dance in turn to one another.

37.—**the charm's wound up.** The incantation is completed by the finished circle of the dance. "At these magical assemblies, the witches never fail to dance; and in their dance they sing."—Scot, II, ii.

38.—**foul and fair.** An echo of I, i, 9,—"foul" in storm, "fair" in victory. Note the dramatic irony with respect to the future.

39.—**What are these?** "One sort of such as are said to be witches, are women which be commonly old, lame, blear-eyed, pale, foul, and full of wrinkles. . . . They are lean and deformed, showing melancholy in their faces, to the horror of all that see them. They are doting scolds, mad, devilish; and not much differing from them that are thought to be possessed with spirits."—Scot, I, iii.

Note how Banquo's speech conveys the total mental impression needed to enhance the mere physical appearance of the witches on the stage.

40.—**withered.** Shrunk, wrinkled.

44.—**choppy.** A variant form of "chappy," full of clefts or cracks.

45.—**should be.** See I, ii, 46, *n.*

46.—**beards.** A reported characteristic of a witch; *cf.* "By yea and no, I think, the 'oman is a witch indeed; I like not when a 'oman has a great peard."—*Merry Wives*, IV, ii, 202, 203.

48.—**All hail.** This is a stronger salutation than "hail."

—**Glamis.** (Pro. *glămz.*) The thaneship of Glamis was the ancient inheritance of Macbeth's family. The castle where they lived is still standing, though its present form,—a stately pile in the style of the great French chateaux,—is scarcely earlier than the sixteenth century.

53.—**ye.** In the earlier form of the language *ye* was the nominative and vocative, *you* the accusative. This distinction, though observed in our version of the Bible, was not regarded by Elizabethan authors, and *ye* was generally used in questions, entreaties, and rhetorical appeals. (Abbott, § 236.)

—**fantastical.** Imaginary, existing only in fancy.

54.—**show.** Appear.

—**partner.** Associate, colleague.

55.—**present grace.** Immediate favor, *i. e.*, Thane of Glamis and Cawdor.

—**great prediction.** Future honor, *i. e.*, king that shall be.

56.—**noble having,** etc. Construe "noble having" with "present grace," and "royal hope" with "great prediction." This cross construction, called in rhetoric hypallage, is found in condensed and antithetical style such as characterizes this play.

57.—**that.** *Cf.* I, ii, 58, *n.*

—**withal.** An emphatic form of *with*, especially used at the end of a sentence.

60.—**beg . . . favors.** There is cross construction as in ll. 55, 56.

67.—**get.** Beget.

70.—**imperfect.** Incomplete,—obsolete in this sense.

71.—**Sinel.** (Pron. *sĭ'nel.*) Macbeth's father, according to Holinshed, was Synell, Thane of Glamis.

72.—**Cawdor lives . . . prosperous.** This seems incongruous with I, ii, 53; but in days of scanty means of diffusing news, Macbeth might not have, in the confusion of rebellion and invasion, a knowledge of all against whom he fought in person, or of traitors elsewhere. Shakespeare was anxious to provide an easy explanation of Cawdor's treason and mixed him up in the rebellion, though Holinshed put Cawdor's treason after the battle.

76.—**owe.** Have, possess. (*Cf. own.*)

81.—**Into the air.** The dialogue here suggests to the imagination the magic powers of transportation ascribed to witches.

84.—**eaten on.** Eaten of (*cf.* "feed on"). (Abbott, § 138, 181.)

—**insane root.** This forestalls the possible incredulity of the audience respecting the supernatural. The passage is a reminiscence of Shakespeare's reading of Plutarch: "To taste of roots that were never eaten before, among which there was one that killed them, and made them out of their wits."—North's Plutarch, "Antonius."

92.—**His wonders and his praises.** The plain sense is that the King's mind alternates between wonder and praise—the wonder is "his" (l. 94), the praise is "thine" (Macbeth's). For the construction, *cf.* l. 56, *n.*

93.—**silenced with that.** The contention of praise and wonder leaves him without words to express either.

96.—**afeared.** Afraid. The form is an imitation of *afraid* on the basis of *fear*. It is used more than thirty times by Shakespeare, but is rare in literature after 1700, having been supplanted by *afraid*. (N. E. D.)

97.—**images of death.** Dead bodies, but with heightened suggestion of their horror.

—**as tale.** As (you could) count. (A. S. *talu*, a number, a narrative.) This is the Folio reading; Rowe emended it to "hail." The comparison, "as thick as hail," is found throughout Elizabethan literature.

98.—**post.** From the beginning of the sixteenth century "post" applied to men with horses stationed in places at suitable distances along the post roads, the duty of each being to ride with, or forward to the next stage, the king's "packet," and, later, with the letters of other persons. Hence a messenger who travels express with letters and messages. (N. E. D.) (Fr. *poste*, late L. or Rom. *posta*, sub. from *postus*, *positus*, p. pl. of *ponere*, to place.)

104.—**earnest.** A pledge, literally money paid as an instalment, especially for the purpose of binding a bargain.

106.—**addition.** That which is added to a man's name; his title.

107.—**devil speak true.** Folio[1] spells *deuill*, pointing to the pronunciation as one syllable—*de'il*. The devil is the father of lies; *cf.* John, viii, 44.

109.—**who.** The absolute relative,—he who.

111.—**combined.** Allied, associated.

112.—**line.** Reinforce.

113.—**vantage.** Aid, assistance.

115.—**capital.** Punishable by death, beheading. (L. *caput*, the head.)

120.—**trusted home.** Fully believed.

—**home.** To the full. The meaning is retained with the verbs used of weapons, "thrust," "strike."

121.—**enkindle.** Incite.

124.—**instruments of darkness.** Emissaries of Satan. *Cf.* Luke, xxii, 53; Colossians, i, 13; also, "The black prince, sir; alias, the prince of darkness; alias, the devil." (*All's Well*, IV, v, 45.) Note the tragic issue of the play here sketched out in dramatic anticipation.

127.—**cousins.** Used freely in Shakespeare of any relation except of the first degree; here of friends and fellow nobles.

—**I pray you.** An extra syllable is frequently added before a pause, especially at the end of a line or speech. (Abbott, § 454.)

128, 129.—**prologue . . . imperial theme.** Macbeth treats his fortunes as a drama, with prologue, and with a developing action dealing with the theme of kingship. This aids the illusion of reality as regards the play itself.

130.—**soliciting.** Prompting, inciting, allurement to do something.

135.—**unfix my hair.** The peculiar sensation of the scalp under the influence of fear is noted in Job, iv, 15; *cf. Tempest,* I, ii, 213; *Hamlet,* I, v, 19; *Julius Cæsar,* IV, iii, 279.

136.—**seated.** Firmly fixed or stationed.

137.—**use.** Custom, habit.

—**Present fears . . . horrible imaginings.** This enunciates one of the chief characteristics of Macbeth, and therefore of the play—his imaginative temperament.

—**fears.** Things to be feared—the active sense of both verb and noun is frequent in El. E.

139.—**fantastical.** See i, 53, *n.* Note the scansion; lines ending in extra unaccented syllables characterize the verse of Shakespeare's later plays.

140.—**Shakes so my single state of man.** Macbeth feels his weak ("single") humanity, his human constitution ("state of man"), so shaken by the horror of murderous thought that he is unnerved, unmanned. These lines show how new to Macbeth's mind is the thought of murder and dispose of the contention (Moulton) that Macbeth's murderous thoughts are of old standing.

—**function,** etc. Power of action is overcome by speculation; *cf.* Hamlet's words on resolution sicklied o'er by thought so that enterprises cease to be actions, III, i, 84 *ff.*

141.—**nothing is,** etc. The future ("what is not") utterly possesses him; all else is nothing.

142.—**partner.** Companion, associate, colleague.

143.—**If chance,** etc. The acceptance of the Witches' prophecies begins in this neutral position; *cf.* I, v, 19 *f.*

145.—**strange.** New, unfamiliar.

—**mould.** The human figure for which they were designed; *cf.* "The glass of fashion and the mould of form." (*Hamlet,* III, i, 161.)

147.—**Time and the hour runs**, etc. Time, little by little, sees us through, etc. The apparently singular form of the verb "runs" is frequently found in Shakespeare when the subject is two singular nouns. (Abbott, § 336.)

153.—**chanced.** Happened.

154.—**The interim.** In the interim. In El. E. the preposition is frequently omitted in adverbial expressions of time, manner, etc. (Abbott, § 202.)

—**speak our free hearts.** Utter our inmost thoughts freely.

Scene IV

Scene IV. This scene brings the two opposing parts of the general action for the first time together. Dramatic interest grows as the grateful King rewards the general in whom secret treachery is brewing. Out of the meeting comes the incident that rouses Macbeth to action, since chance apparently will not crown him without his stir.

The material of this scene is in Holinshed, § 5.

Directions.—Flourish. A fanfare (of horns, trumpets, etc.), especially to announce the approach of a person of distinction.

2.—**in commission.** Having authority committed to them for a fixed purpose. (N. E. D.)

—**my liege.** That is, "my liege lord." A liege lord is one that is supreme, free (OG. *ledig*, free) from homage to others. In general use "my liege" is the characteristic epithet of persons in the relation of feudal vassal and superior.

3.—**spoke.** The tendency to drop the inflection *-en* of the perfect participle of strong verbs has given many variant forms of the perfect participle in El. E. (Abbott, § 343.)

8.—**the leaving it.** "The" frequently precedes a verbal that is followed by an object; modern syntax prefers "of" in this construction. (Abbott, § 93.)

9.—**studied.** Trained and practised. To "study" is the actor's term for his finished preparation of his part. This elaboration of Cawdor's death is not in Holinshed. Shakespeare might readily recall the splendid bearing of the Earl of Essex, Elizabeth's favorite, when executed for treason, 1601, and pay this tribute to the memory of his friend.

10.—**owed.** Possessed; *cf.* I, iii, 76.

11.—**as 'twere**, etc. In the way in which he would throw it away, were it a trifle of no concern.

—**careless.** *I. e.*, causing no care; adjectives, especially those ending in *-ful*, *-less*, *-ble*, and *-ive*, have in Shakespeare both an active and a passive meaning.

12.—**the mind's construction.** The interpretation of the mind.

14a.—**Enter Macbeth.** Note the moment chosen—the dramatic irony in the King's last words in relation to Macbeth's entrance.

17.—**slow.** *I. e.*, "too slow."

19.—**the proportion . . . mine.** That is, that I could then pay you in proportion to my gratitude.

20.—**only I have.** "Only" is emphatic by place; "this alone I have."

23.—**pays itself.** The singular is the result of the common meaning of "service and loyalty"; *i. e.*, service of a loyal subject; see also I, iii, 147, *n.*

26.—**doing every thing safe.** An expression analogous to "making everything safe"—making everything sure that concerns love and honor to the king.

31.—**infold.** A varied form of *enfold.*

34.—**wanton in fulness.** Unrestrained in their abundance.

37.—**establish our estate.** Settle (the succession to) the kingdom.

39.—**Prince of Cumberland.** See Holinshed, § 5.

Cumberland in the time of Macbeth included the counties of Westmoreland, Cumberland, and the south-western part of Scotland to the Clyde. See Green's *Short History of the English People*, Chap. i, Sec. v, Map. It was a reward given about 943 to the Scots for helping the English against the Danes. Holinshed speaks of the event:—By the terms of a treaty between Athelstan and Malcolm "Northumberland kingdom, as now replenished vast with Danish inhabitants, should remain to the Englishmen: and Cumberland with Westmoreland to the Scots; upon the condition, that he which should succeed as heir unto the crown of Scotland after the king's decease being heir apparent, should hold those regions, and do homage unto the king of England as his vassal perpetually for the same."

41.—**signs of nobleness.** Insignia of nobility.

Holinshed does not mention this general distribution of honors; such was done, however, at the accession of Duncan's son Malcolm (V, viii, 62).

42.—**Inverness.** Macbeth's castle was there; see I, v, Setting.

44.—**The rest**, etc. Repose, inactivity; —a courtier's speech.

45.—**harbinger.** Literally one sent on before to provide lodgings for a royal train. (*Cf.* O. Fr. *herberge*, Mod. Fr. *auberge*, lodging, inn.)

48 *f.*—**a step . . . on which I must fall down.** See Holinshed, § 5.

The "aside" lets us see the developing evil purpose of Macbeth; *cf.* I, iv, 130 *ff.*

50.—**Stars, hide your fires.** The atmosphere of night settles upon Macbeth's deeds.

52.—**wink.** To be wilfully blind.

—**let that be.** The lines of character are laid here, to be taken up and developed in I, v, 19-26.

54.—**True, worthy Banquo.** Suggesting by a final summary word the general nature of their discussion during Macbeth's "aside."

56.—**banquet.** In El. E. pronounced *banket.*

58.—**It is.** Frequently used in El. E. for "he is."

Scene V

Scene V. This scene presents Lady Macbeth, and shows how evil reaches her and infects her. In various ways her character is elaborated in presentation. The two great partners in crime, thus ready to meet, are brought together, and the murder, no longer "fantastical," becomes a conscious purpose, and the exposition of the elements of the play is complete.

Shakespeare gets from Holinshed only a hint of this scene. See § 5.

Setting. Inverness—The Castle. Inverness is a very ancient city, the chief town of the Highlands. It is built where the Ness, which flows from Loch Ness, enters Beauly and Moray Friths. Holinshed speaks of its foundation under King Edwin and its being "rich and well stored with divers kinds of merchandise."

Macbeth was by birth the *mormaor*, or hereditary steward, or magistrate, of Moray, the district adjoining Inverness. His castle, according to tradition, stood on a steep hill a few minutes' walk east of the town.

When Malcolm Canmore vanquished Macbeth he seized his stronghold, and "in all probability razed his castle at Inverness, and built instead of it, as a royal residence, a fortress on Castle

Hill." (Groome, *Survey of Scotland.*) Nothing of this latter is left except two bastions and part of the wall.

History claims the place of Duncan's murder to be Bothgowan, *i. e.* Pitgaveny, near Elgin (Skene).

Directions. Reading a letter. This informs Lady Macbeth of the facts in summary. When Macbeth enters, the dramatic crisis is reached at once, without the delay of explanations.

1.—**They met me.** Only the concluding part of the letter is read—the part bearing on the matter of the play. This aids the illusion of reality.

2.—**perfectest.** Fullest, most thorough, most accurate. Other obsolete senses are: completely assured, fully informed; exact as to facts, accurate; in perfect satisfaction, contented. *Cf.* III, i, 107, 129.

—**report.** Intelligence, information.

5.—**Whiles.** An obsolete (adverbial) form, from which comes the modern *whilst.*

6.—**missives.** Messengers; now used only of letters, etc., sent.

11.—**My dearest partner of greatness.** This indicates not merely the clear association of Macbeth and his wife, but how welcome the great news will be to her ambitious mind.

12.—**dues of rejoicing.** Rights of sharing in the general joy; *cf.* "dues of gratitude." (*King Lear*, II, iv, 182.)

16.—**I do fear thy nature,** etc. The lines of Macbeth's character are here definitely enunciated. Lady Macbeth's comment is not mere information, but is a dramatic analysis bearing on the situation, and preparing for the complication of I, vii. The criticism of her husband reveals her own character; she is the complement of her husband—what he lacks she has.

17.—**milk of human kindness.** Milk is a type of what is pleasant and nourishing, as in the Bible phrase "milk and honey;" hence figurative in this phrase it means the compassion of humane persons. (N. E. D.)

18.—**nearest way.** One of the many euphemisms in the play for murder.

—**thou wouldst be great.** Here "wouldst" retains its principal force, "wishest."

20.—**illness.** Wickedness, depravity; obsolete in this sense; it is nowhere else used by Shakespeare. (N. E. D.)

—**should attend it.** In El. E. the relative is frequently omitted, especially where the antecedent clause is emphatic and evidently incomplete. (Abbott, § 244.)

25.—**Hie thee hither.** Strictly, "Hie thou hither." "Thee" thus used follows imperatives which, being themselves emphatic, tend to lighten the stress on the pronoun; hence in El. E. "thou" was reduced frequently to "thee." (Abbott, § 212.)

26.—**pour my spirits in thine ear.** Speak to thee, instilling thee with my courage.

27.—**Chastise . . . all that impedes thee.** Correct whatever there is in Macbeth's disposition to make him hang back. *Chas'tise* is the usual accentuation in Shakespeare.

28.—**golden round.** The crown; for similar periphrases, *cf.* "The golden circuit on my head.—*2. Henry VI*, III, i, 152; "The inclusive verge Of golden metal."—*Richard III*, IV, i, 60; "O polished perturbation! golden care!"—*2. Henry IV*, IV, v, 23.

29.—**fate and . . . aid doth.** See I, iii, 147, *n.*

—**metaphysical.** In the etymological sense—"beyond the physical," beyond nature,—supernatural.

31.—**Thou'rt mad.** The unexpected news comes so near her secret thought, that she is for a moment startled out of her self-possession.

33.—**informed.** Given instructions.

35.—**had the speed of him.** Went more speedily, had the advantage of him in speed.

38.—**The raven.** This crow-like bird, because of its black plumage, was commonly reputed as ominous; *cf.* "Like the sad-presaging raven, that tolls The sick man's purport in her hollow beak."—Marlowe, *Jew of Malta*, II, i. "When a raven stands upon some high place, look what way he turns himself and cries; thence, as some think, shall shortly come a dead corpse; albeit this sometime may be true by reason of the sharp sense of smelling in the raven." (Perkins, *Discourse of Witchcraft, c.* 1608.)

There is a powerful figure in the thought of the breathless messenger as the hoarse raven.

40.—**Under my battlements.** The imperiousness of Lady Macbeth breathes in the possessive.

—**Come, you spirits.** Note the imperious will that boldly summons the powers of evil to her. The woman in her is, bit by bit, to be cast out or transmuted by strength of will. Contrast Macbeth's passive reception of evil in I, iii.

41.—**mortal thoughts.** Not the thoughts of mortals, but murderous, deadly, or destructive designs (Johnson). See III, iv, 81 and IV, iii, 3.

43.—**make thick my blood.** In the darker passions the blood was supposed to be curdled, heavy, scarcely visiting the heart; *cf.* (Liddell)

> "Or if that surly spirit, melancholy,
> Had baked the blood and made it heavy-thick,
> Which else runs tickling up and down the veins."
> —*King John*, III, iii, 42 *ff.*

44—**access.** *Ac cess'*, the usual accentuation in Shakespeare.

—**remorse.** Frequently used in El. E. for sorrow, pity, compassion.

45.—**compunctious visitings.** Comings of compunction.

46.—**keep peace**, etc. That no qualms of mercy shall come between the purpose and the accomplished deed.

48.—**gall.** The bitter secretion of the liver; here bitterness of spirit which is to take the place of the milk of human kindness; *cf.* l. 18, *n.*

—**murdering ministers.** Agents of murder, *i. e.*, evil spirits. The Folio form of *murder* is *murther*, still common in Irish dialect.

49.—**sightless substances.** Invisible bodies. For "sightless" in the same sense see I, vii, 23.

50.—**mischief.** In El. E. in a worse sense than now,—active evil.

51.—**pall thee.** Veil thyself. In the older language "self" was added to reflexive pronouns only when emphatic.

—**dunnest.** "Dun" is dark, gloomy, murky.

52.—**my keen knife.** She thinks to do the murder herself; *cf.* II, ii, 12 *f.*

53.—**blanket of the dark.** A figure for night frequent in Shakespeare. Night is compared elsewhere to a mantle, *1. Henry VI*, II, ii, 2, and 3, *Henry IV*, IV, ii, 22; to a cloak, *Lucrece*, 801. The comparison has come into popular poetry.—

> "Night dropped her sable curtain down
> And pinned it with a star."
> —McDonald Clarke.

54.—**Hold, hold!** This call in the midst of combat required the swordsman to withhold his stroke. "Whosoever shall strike stroke at his adversary either in haste or otherwise, if a third do cry hold, to the intent to part them: except that they did fight a combat in a place enclosed; and then no man shall be

so hardy to bid hold, but the General." (*Instructions for the Wars*, tr. 1589, cited by Tollet.)

—**Great Glamis!** etc. Lady Macbeth takes up the salutations of the Witches, not echoing them merely; she is convinced that she can carry her purpose through, and Macbeth's kingship is already to her a reality.

57.—**ignorant present.** That is, the present knows little compared with that which they prophetically know of their future.

—**feel now.** In Shakespeare's later versification he frequently brings together two strongly stressed syllables with a pause between.

60.—**O, never Shall sun.** Lines II, iv, 6-10 cast a special aspect on this prophecy.

63.—**beguile.** In its primary sense of deceive.

—**time.** The contemporary world of persons and events.

65.—**look like the innocent flower.** *Cf.* I, i, 9, *n.*

67.—**provided for.** Prepared for. Lady Macbeth intends a double meaning:—in the natural sense of preparation for a guest, but by euphemistic innuendo, "taken care of, *i. e.*, "killed."

68.—**business.** Serious matter. "Business" is frequently used in this play, always with a graver sense than it bears in Mod. E. It means pains, endeavor, I, vi, 16; particular work, I, vii, 31; particular topic, matter, II, i, 23; (vague) affair, II, i, 48; trouble, difficulty, disturbance, II, iii, 62; deeds of diligent labor, II, v, 22.

—**into my dispatch.** Upon me to direct, into my management; *cf.* l. 74.

69.—**our . . . . . days.** Note Lady Macbeth's full share in ambition, in the crime, the deed, and the anticipated results.

71.—**We will speak further.** This suggests the conversation which is to take place off the stage and which is noted at I, vii, 51 as having occurred in the interim.

—**clear.** Unruffled; *cf.* I, i, 11.

73.—**favor.** Countenance.

—**ever is to fear.** Always causes alarm, awakens suspicion.

Scene VI

Scene VI. This scene brings Duncan into Macbeth's power. The strongest contrast is presented of "fair is foul" in the pleasant picture of the castle in which he is to be murdered and the gracious welcome of his murderess. The meeting of Lady

Macbeth and the King is parallel to that of Macbeth and the King in Scene iv.

"The lyrical movement with which this scene opens, and the free and unengaged mind of Banquo, loving nature, and rewarded in the love itself, form a highly dramatic contrast with the labored rhythm and hypocritical over-much of Lady Macbeth's welcome, in which you cannot detect a ray of personal feeling, but all is thrown upon the dignities, the general duty." (S. T. Coleridge.)

The scene is developed from the suggestion of Holinshed, § 6.

Setting.—Given by Rowe and Theobald as "The Castle Gate."

The charming description of the Castle of Inverness is not from Holinshed but is added by Shakespeare. The details he might learn readily from Scots in London, or, as some believe, by his own travel as an actor in Scotland.

—**Directions.**—**Hautboys and torches.** That is, players of hautboys and torch-bearers.

—**Hautboys.** Wind instruments like a clarionet, but of a soprano compass. (Fr. *haut*, high, and *bois*, wood.) Now usually written oboe.

—**torches.** The Elizabethan torch was a twisted roll of tow soaked in tallow and borne in an iron frame.

2.—**nimbly and sweetly.** That is, the air is invigorating yet balmy.

3.—**gentle senses.** Senses soothed when refreshed by the air —"gentle" is proleptic.

4.—**temple-haunting martlet.** The reference is to the black martins or swifts, which "fix their nests to rocks, lofty church windows, and the tops of towers," called sometimes church martlets. (Turner, *History of the Principal Birds*, etc., 1544.)

—**Approve.** El. E., prove.

5.—**loved mansionry.** The nest it builds for its young. Folio[1] reads "mansonry," amended by Pope to "masonry," and by Theobald to "mansionry."

6.—**smells wooingly.** Attracts; the air smells so sweet that it entices. When the migratory birds, most sensitive to weather and pure air, chose this place for their very nests, that is proof that the air is "delicate."

—**jutty.**—A variation of *jetty* (Fr. *jetée*, something thrown out). A projecting part of a wall or building.

—**frieze.** Probably here used for the crenellated cornice of the castle wall.

7.—**buttress.** A structure of wood, stone, or brick built against a wall or building to strengthen or support it. (N. E. D.)

—**coign of vantage.** Advantageous corner for defence. "Coign" is an archaic spelling of "coin," "quoin." "In the Shakespearian phrase 'coign of vantage' a position (properly a projecting corner) affording facility for observation or action." (N. E. D.) But the phrase "of vantage" may here mean only "advantageous," "favorable."

8.—**his.** Its. The neuter possessive *its* was the invention of El. E. Shakespeare usually uses *his*, the older possessive masculine and neuter; he sometimes uses *of it;* twelve times he uses *it*, and ten times (late printed plays) *its*. In the 1611 version of the Bible *its* does not occur; but it is freely used by Milton, and is universal in Dryden.

—**pendent bed.** The nest of the martlet made of plastered mud hangs usually from the side of the wall. "The nest which they construct looks like a little basket formed of mud, somewhat drawn out, an entrance of the straightest (i. e. very small) opening beneath." (Turner.)

9.—**air is delicate.** Dr. Johnson records in his *Journey to the Western Islands* that "it was said at Fort Augustus that Lough Ness is open in the hardest winters, though a lake not far from it is covered with ice."

10a.—**Enter Lady Macbeth.** Lady Macbeth welcomes Duncan rather than Macbeth not as hostess merely, but because she has taken the business into her despatch.

11.—**The love that follows us.** Duncan is graciously excusing the trouble his visit causes by the love he bears Macbeth. Others love him and pursue him with attentions that become a burden; so he, loving Macbeth, comes, out of love, to trouble him with this visit. Yet as he thanks *his* loving but importunate friends, he would have (teach) Lady Macbeth do the same, and say "God bless you" even for the very trouble his visit makes.

13.—**'ild.** Reward, repay. (A. S. *gieldan*, to pay, give up, Mod. E. *yield*.) The phrase "God yield you!" was a conventional phrase like "God bless you!"

15.—**In every point twice done.** Note how protestation and mere rhetoric mark the dissimulation of Lady Macbeth and Macbeth.

16.—**single.** This meaning comes from the notion of the weakness of the one (single) against the strength of many; *cf.* also "single" of ale meaning "mild" as against "double," meaning "strong."

—**business.** Endeavor, pains; see I, v, 69, *n.*

19.—**hermits.** That is, praying continually for the King's welfare. *Cf.* l. 13. Hermit, which meant originally one who from religious motives has retired from the world, came in El. E. to mean a beadsman, one paid or endowed to pray for the souls of his benefactors.

21.—**coursed him at the heels.** A metaphor drawn from the sport of coursing, in which the greyhounds pursue the game by sight.

22.—**purveyor.** Variant form of "provider"; an officer who provided for or arranged for the entertainment of his master when travelling.

23.—**holp.** An obsolete or archaic past participle of *help.* (A. S. pp. *holpen.*)

26.—**compt.** (Pron. formerly *kompt.*) An obsolete form of count, reckoning; "in compt," in charge as stewards.

27.—**audit.** A statement of account, a balance sheet; obsolete in this sense.

28.—**Still.** Ever—a frequent sense in El. E.

30.—**our graces.** Our marked favors.

Scene VII

Scene VII. This scene represents the great crisis of the first act—the irrevocable decision. It opens with a meditative soliloquy, voicing the reluctant qualms of Macbeth. The will to do enters in the person of Lady Macbeth to overpower his reluctance. In brilliant speeches that touch motive after motive Lady Macbeth nerves Macbeth to action. Thus the scene offers the recoil at the beginning, the conflict of the middle, and the consequent intensification of the final resolution. It is perfect dramatic writing.

The scene is a dramatic development of Holinshed's story, § 6, with possible suggestions from Bellenden.

Directions.—Hautboys and torches. See I, vi, Directions.

Entrances.—A Sewer. The chief domestic officer in charge of the foods and service of the table.

—**over the stage.** That is, they cross over by the balcony

stage (see I, i, Entrances, *n.*) to suggest the supper going on (l. 29).

1.—**If it were done.** The emphatic word is *done*—first in the sense of "finished and done with," second in the sense of "accomplished."

3.—**trammel up.** Catch and confine as in a net.

4.—**his surcease.** "Surcease" is "ceasing to be," "expiration." *His* probably refers to "assassination" = *its;* it may possibly refer to Duncan.

—**that.** The pro-conjunction in El. E.; it here stands for "if" (l. 1).

6.—**but.** Only.

—**shoal.** Folio[1] reads "schoole," a variant form of shoal or sand-bar.

7.—**jump.**—Hazard, take the risk of.

—**the life to come.** The rest of life, the future.

8.—**still.** Ever, always.

—**have judgment.** Receive sentence. (Liddell.)

—**that.** So that.

9.—**bloody instruction.** The epithet is transferred—instructions concerning bloodshed. Note the dramatic irony in ll. 9-12;—Macbeth himself anticipates, though he does not realize it, the very lines on which the play is cast.

11.—**chalice.** A goblet, a drinking cup;—now chiefly in religious usage. The passage, ll. 10-12, is a stroke of genius working on a hint from Holinshed, § 10.

13.—**kinsman.** See Macbeth, in Dramatis Personæ, *n.*

14.—**his host.** The safety of a guest was to the Scottish a sacred duty of hospitality. *Cf.*

> "To assail a wearied man were shame,
> And stranger is a holy name;
> Guidance and rest, and food and fire,
> In vain he never must require."
> —Scott, *Lady of the Lake*, Canto IV.

17.—**faculties.** Powers, prerogatives of office. (N. E. D.)

18.—**clear.** Faultless.

21.—**like a . . . babe.** Hence, sensitive.

22.—**cherubin.** A customary form in English for *cherub.* (Fr. *chérubin*, cherub.) For the idea *cf.* Psalms, xviii, 10; Job, xxx, 22 (Malone).

23.—**sightless.** *Cf.* I, v, 47, *n.*

—**couriers of the air.** The winds.

25.—**tears shall drown the wind.** "Alluding to the remission of the wind in a shower" (Johnson).

27.—**vaulting ambition.** Macbeth resolves, yet makes no progress, like a poor horseman who vaults into the saddle only to fall on the other side.

33.—**all sorts.** All classes.

35.—**the hope.** Lady Macbeth throws scorn on Macbeth's irresolution by ironically comparing his ambitious hope of kingship to a drunkard's debauch.

36.—**dressed.** The metaphor hardly fits hope as drunken, but in the condensed style of *Macbeth* figure is heaped on figure.

39.—**such.** That is, as a fume of intoxication, not the devotion of a man. The whole passage, ll. 39-45, should be compared with I, v, 17-26.

42.—**ornament of life.** *Cf.* I, v, 28.

45.—**cat i' the adage.** *Catus amat pisces, sed non vult tingere plantas.*—Mediæval adage. It appears in English as early as 1250.—"Cat lufat visch, ac he nele (but he will not) his feth wete." (Sharman.) It is also found in the *Proverbs* of John Heywood, 1562: "The cat would eat fish and would not wet her feet."

—**adage.** Proverb.

—**prithee.** A corruption of "pray thee."

48.—**break.** Disclose.

51.—**Nor time nor place.** Some argue from this that Macbeth and his wife had discussed the crime before the opening of the play. It more probably sums up the suggestion in the letter of Macbeth, and their subsequent talk indicated by I, v, 72.

52.—**adhere.** Come together, hang together.

54.—**I have given suck.** Note the means, comparing I, v, 41-49, to intensify the impression of the woman in Lady Macbeth.

57.—**boneless.** Toothless.

60.—**screw . . . sticking.** A metaphor more probably from the winding up of the cross-bow than from the tuning of the harp or violin.

62.—**the rather.** All the more.

63.—**chamberlains.** Grooms of the chamber.

64.—**wassail.** Liquor used at carousals, specifically ale, mixed with a smaller amount of wine, sweetened and flavored with spices and fruit.

—**convince.** Overcome; the etymological meaning.

66.—**fume.** In a special sense "a noxious vapor supposed formerly to rise to the brain from the stomach (now chiefly as a result of drinking 'strong' or alcoholic liquors)." (N. E. D.)

—**receipt of reason.** Receptacle of reason; hence, the cerebrum, or upper part of the brain.

67.—**limbec.** Alembic, a still; more particularly the cap of the still.

68.—**drenchèd.** (Causative form of "drink.") Drunken.

71.—**spongy.** Soaked with drink; rare. "Sponge" for drunkard occurs in *The Merchant of Venice*, I, ii, 108.

72.—**quell.** Murder. (A. S. *quellan*, to kill.)

80.—**corporal agent.** Each physical power.

Act Second

This act represents the motive of evil ambition taking form in act. While the accomplished deed brings the realization of Macbeth's purpose near, it is the complication that will be his undoing; the counteraction is set going.

Scene I

Scene I. The prelude to assassination. Note the developing crescendo of the movement.

The suggestions of the scene came from Holinshed's account of Donwald's murder of King Duff. See Holinshed, § 6.

Setting. Inverness. Court. "A large court surrounded all or in part by an open gallery; chambers opening into that gallery; the gallery ascended into by stairs, open likewise; with addition of a college-like gateway, into which opens a porter's lodge; appears to have been the poet's idea of the place of this great action" (Capell).

The early editors placed this scene in the hall. Johnson argued against this, "for Banquo sees the sky; it is not far from the bedchamber, as the conversation shows: it must be in the inner court of the castle, which Banquo might properly cross in his way to bed."

4.—**take my sword.** Part of the suggestion of preparation for sleep. Fleance is acting as page to his father.

—**husbandry.** Thrift; originally administration and management of a household, hence economy.

5.—**thee.** An illustration of a curious Elizabethan use of *me, thee, him* added to indicate the person interested; the construction is called "ethical dative," and is now obsolete.

—**that.** Probably his dagger or shield.

6.—**heavy summons.** Call to sleep—transferred epithet.

7.—**Merciful powers.** Banquo's character is taken up here from I, iii, 122 *ff.;* as before, Banquo offers in relation to the evil of the night a contrast to Macbeth.

9.—**gives way.** Allows free scope, liberty, opportunity to. (N. E. D.)

10, 11.—For the irregularity of metre, see I, iv, 43, 44, *n.*

14.—**largess.** (Pron. *lar'dgess.*) Money or other gifts freely bestowed by a sovereign upon some special occasion of rejoicing. (Fr. *largesse*, bounty; L. *largus*, large, liberal.)

—**offices.** The parts of a house given up to household work or service; here the persons in such service.

16.—**shut up.** Probably, concluded, wound up, ended the day. If, however, the clause is absolute = "is shut up," "is given up to," then *cf.* "Shut myself up in some other course," *Othello*, III, iv, 121; "I am wrapped in dismal thinking," *All's Well*, V, iii, 128.

18.—**became the servant to defect.** Was unable to make all perfect (in his hospitality). Macbeth's rhetoric always appears in his protestations.

19.—**free.** Freely. (Abbott, § 1.)

20.—**weird.** See I, iii, 32, *n.* "Weird" is here metrically two syllables. (Abbott, § 485.)

22.—**entreat an hour to serve.** Beg an hour for the purpose.

23.—**business.** See I, vii, 31, *n.*

25.—**cleave to my consent.** Think with me,—as I do; *cf.* "with one consent."

26.—**so.** Provided.

28.—**bosom franchised.** Enfranchised, free, not under the power of evil.

—**allegiance clear.** His loyalty to his feudal lord unstained.

29.—**counselled.** Ready to take advice.

31.—**drink.** The night cup; *cf.* II, ii, 6, *n.*

32.—**she strike.** The subjunctive in indirect narration. (Abbott, § 369.)

—**the bell.** Note the preparation for the suspense of l. 62.

—**get thee.** *Cf.* l. 5, *n.*

33.—**Is this a dagger.** Macbeth's crime begins here to disease his mind; notice the imaginative, picturesque cast of his thought.

The passage was perhaps suggested to Shakespeare by his reading in an earlier part of Holinshed:—"In the night season in the air were seen fiery swords and other weapons move in a long rank, after, coming together on a heap, and being changed into a huge flame as it had been a fire-brand, it then vanished away."

36.—**sensible.** Perceptible to the senses.

39.—**heat-oppressèd.** Fevered.

41.—**As this**, etc. Shakespeare is ever conscious of his work as an acted story.

42.—**marshall'st me the way.** A marshal is charged with the arrangement of ceremonies, processions; the dagger is here used as his baton.

46.—**dudgeon.** Originally a kind of wood used by turners, especially for the handles of knives and daggers; according to Gerarde's *Herbal*, 1597, the wood was boxwood; hence the hilt of a dagger made of this wood. (N. E. D.)

—**gouts.** Drops of liquid, especially blood. (Fr. *goute*, drop; L. *gutta*.)

48.—**informs.** Takes form, appears in a visible shape; obsolete in this sense.

49.—**now o'er the one-half world.** The imagination of Macbeth here paints night as the season of crime; *cf.* I, v, 50, III, ii, 46-53, etc.

50.—**abuse.** Use amiss, misuse, turn from a right use to a wrong one.

51.—**curtained sleep.** The sleepers in their curtained beds; transferred epithet.

—**witchcraft.** Figurative, for witches.

52.—**pale Hecate's offerings.** The pronunciation of Hecate (*hek'a tē*) was in El. E. usually *hek'at*. Hecate was a Greek goddess, high in the regard of Zeus, by whom she was given power in heaven, earth, and ocean; she was invoked at all sacrifices, as the medium of gods and mankind. Later she was confused with Persephone, queen of the lower world; and with the breaking down of pagan religion, she lingered on through the Middle Ages to Shakespeare's day as a deity of ghosts and magic. She is represented as haunting crossways and graves.

—**withered murder.** The murderer with face drawn or wrinkled with crime; the abstract is again used for concrete. Observe the highly wrought style of the language throughout; *cf.* I, iii, 40.

53.—**Alarumed.** Aroused from rest. Alarum is a variant of "alarm" due to the prolonging of the *r*.

54.—**howl's his watch.** Who marks the night by his howls as the watchman by his cry.

55.—**Tarquin's ravishing strides.** A reminiscence of Chaucer's "Legend of Lucretia," "And in the night full thiefly gan he stalk," *Legend of Good Women*, 1781. Shakespeare had already

used Chaucer's word—"Into the chamber wicked he stalks," *Rape of Lucrece*, 364.

The reference is to Sextus, son of Tarquinius Superbus, King of Rome; he ravished Lucretia, wife of Tarquinius Collatinus—a crime that resulted in the expulsion of kings from Rome by Junius Brutus.

—**strides.** Ff. read "sides"; Pope emended to "strides"; Liddel suggests "slides," used in El. E. to indicate a gliding movement.

58.—**The very stones.** *Cf. Julius Cæsar*, III, ii, 232. See also Luke, xix, 40,—"If these should hold their peace the stones would immediately cry out."

—**whereabout.** In Mod. E., whereabouts.

59.—**take.** Assume, take on.

—**the present horror.** The horror of the moment.

61.—**gives.** The third person plural in *-s* is extremely common in the Folio (Abbott, § 333). It may be regarded, not as a grammatical error, but as a northern English plural inflection creeping at times into standard English.

63.—**knell.** The "passing" bell, rung solemnly immediately after a death.

Scene II

Scene II. This scene renders the mental reaction from the murder accomplished. To give the murder itself would keep the action in the crude region of the concrete, the physical. The imagination stirred by the preparation in the preceding scene completes the deed in thought, and Macbeth on his return from the deed enters at once into the world of imagination. The merely physical picture is almost entirely held in reserve for V, i, when the physical reaction finds expression.

The suggestions for the scene in Holinshed are very slight. See § 6.

1.—**hath made me bold.** Does Lady Macbeth mean she took liquor? The negative is maintained by Mr. Horace Furness in the *Harvard Magazine* for September, 1908; he holds that it was only the drunken stupor of the grooms that enabled her to go boldly about her purpose.

3.—**owl.** As a portent of evil the owl occurs frequently from Roman days. It is mentioned in connection with Cæsar's death by Plutarch and by Ovid. *Cf.* "The owl eek, that of death the bode (news) bringeth."—Chaucer, *Assembly of Foules*, 1343.

—**bellman.** Cotgrave (1611) defines his main duty: "Resveilleur. An awaker; and particularly, a common Bellman, which in the dead of night goes round about a City, tinkling, and telling of the hours." (Verity.) The bellman, or town crier, formerly announced deaths, and called on the faithful to pray for the souls of the departed. (N. E. D.)

4.—**the stern'st good-night.** That is, the farewell of death.

5.—**surfeited.** Filled to satiety.

—**grooms.** Servingmen, male attendants. (A. S. *guma*, man.)

6.—**mock their charge.** Make their duty of watching seem ridiculous.

—**drugged their possets.** *Cf.* King Duncan's trickery of the Danish army—giving them drink and victuals mixed with the juice of mekilwort berries (p. 86).

—**posset.** "Hot milk poured on ale or sack, having sugar, grated biscuit, eggs, with other ingredients boiled in it, which goes all to a curd." (*The Academy of Armory*, Randle Holme, 1638.)

—**that.** So that. See I, ii, 58, *n.*

12.—**'em.** The old personal pronoun *'em* (A. S. dat. pl. *him*, *heom*) still maintained itself in El. E. against the demonstrative *them;* it is now only colloquial and regarded commonly as an abbreviation of *them.*

—**Had he not resembled.** Memory characterizes Lady Macbeth as imagination does Macbeth.

14.—**my husband.** For the meaning Lady Macbeth puts into these words, compare I, vii, 50 *f.*

16.—**crickets cry.** According to Grimm the cricket foretold death. *Cf.* Dryden and Lee's *Œdipus*—"Owls, ravens, crickets, seem the watch of death."

24.—**them.** Reflexive, themselves.

26.—**Amen.** *Cf. Merchant of Venice*, III, i, 22 *f.*

27.—**as.** See I, iv, 11, *n.*

28.—**listening their fear.** To their fear. In El. E. the preposition is also sometimes omitted before the word for the thing heard after verbs of hearing. (Abbott, § 199.)

—**hangman's.** In a general sense, an executioner or torturer; hence here with bloody hands.

34.—**so, it will make us mad.** Note the dramatic irony and tragic suggestion in these words.

35.—**Methought.** It seemed to me. (A. S. *me thyncth*, it seems to me. This verb is archaic; *think* comes from another verb, *thencan*.)

—**a voice cry.** This was suggested by King Kenneth's remorse after the murder of Malcolm Duff, recorded by Holinshed. "It chanced that a voice was heard as he was in bed in the night time to take his rest, uttering unto him these or the like words in effect. 'Think not, Kenneth, that the wicked slaughter of Malcolm Duff by thee contrived is kept secret from the knowledge of the eternal God.' . . . The king with this voice being stricken into great dread and terror, passed the night without any sleep coming in his eyes."

37.—**Sleep that knits up.** Macbeth's imagination plays upon the idea; his words are tragic anticipation; *cf.* III, ii, 17 *ff.* *Cf.* also *2. Henry IV*, III, i. Invocations to sleep are common among Elizabethan poets. The most famous, outside Shakespeare, is Sidney's sonnet beginning "Come Sleep, O Sleep! the certain knot of peace," which is here echoed.

—**ravelled sleave.** Sleave (Sw. *sleif*—knot of ribbon), anything matted or ravelled, hence, unspun silk; spoken of here as tangled.

39.—**second course.** "In *For to Serve a Lord*, written at the end of the fifteenth or the beginning of the sixteenth century, and printed on p. 366 of the *Babees Book*, ed. Furnivall, the 'second course' is described as the substantial course of a dinner, with a long list of dishes, p. 370, preceded by the 'potage' and followed by the 'dessert.'" (Liddell.)

45.—**noble strength.** Lady Macbeth is prompting Macbeth to assume a virtue when he has it not.

51.—**I am afraid to think,** etc. This iterates the lines on Macbeth's nature; *cf.* I, ii, 137 *f.*

53.—**The sleeping and the dead . . . pictures.** With no more power to harm than paintings.

55.—**painted devil.** A familiar reference in Elizabethan life. The devil on a "painted cloth," or imitation tapestry, hung about the stage of the miracle play.

56, 57.—**gild . . . guilt.** The touch of humor, frequently a pun, sometimes comes in Shakespeare at intense moments of the play; *cf.* *Merchant of Venice*, IV, i, 123; *Richard II*, II, i, 74. In Elizabethan literature gold was considered red; *cf.* II, iii, 10, *King John*, II, i, 316; hence by transference "to gild" could mean to smear with red blood.

60.—**Neptune.** The Roman god of the sea.

62.—**multitudinous seas.** Of manifold diversity, vast in number or variety, or both. *Cf.* Homer's "innumerable laughter of the sea."

63.—**one red.** One, all of a kind. Macbeth in his morbid imagination now sees everything red.

65.—**heart so white.** So great a coward. The heart and the liver were considered the seats of courage, and lack of courage was ascribed to lack of blood in these organs.

68.—**constancy.** Your constancy gone, you are left helpless.

70.—**night-gown.** A loose gown especially used for putting on at night; a dressing-gown, often made of elegant material and furred; obsolete in this sense.

73.—**To know my deed.** Knowing what I have done, I would I did not know that I myself had done it.

74.—**Wake Duncan,** etc. The reaction from the crime here finds its highest expression.

Scene III

Scene III. This scene is the presentation of the next crisis —the discovery of the crime.

The Porter's soliloquy allows suspense to gather; his part, too, is full of dramatic irony—he thinks here to play porter to hell-gate and such a post is at that moment in a sense his very place.

Coleridge attributed "this low soliloquy of the Porter and his few speeches after . . . to some other hand," but De Quincey in a brilliant bit of psychological analysis has successfully defended the scene as great art. The breaking in of the every-day world upon the high-strung passions of the murderers suddenly intensifies and makes us conscious of our emotions. (*On the Knocking on the Gate in "Macbeth."*)

The scene owes little to Holinshed. See §§ 7, 9.

2.—**hell-gate.** The morality plays had familiarized the Elizabethans with the idea of the gate or mouth of hell into which devils drove or enticed lost souls.

—**old.** Intensive of great, *cf.* the colloquial use of "grand"; it is still a dialect word in Warwickshire. (Wright, *Dialect Dictionary.*)

—**turning.** The verbal used as an ordinary noun with "of" omitted. (Abbott, § 93.)

4.—**Beelzebub.** More correctly Baalzebub, a Baal, or god of flies. (The significance of the name is that he gathers every

simple thing in his web.) He was held by the Jews to be a prince of devils; *cf.* Matthew, x, 12; Luke, xi, 15.

—**farmer that hanged himself.** "There is a story of such an event in the small tract of Peacham, entitled, *The Truth of our Times revealed out of one Man's Experience*, 1638. The farmer had hoarded hay when it was five pounds ten shillings per load, and when it unexpectedly fell to forty and thirty shillings, he hung himself. . . . No doubt such stories are of all ages." (Hunter, quot. Furness.) There was prospect of an abundant harvest in the summer and autumn of 1606, a fact which Malone took into consideration when endeavoring to determine the date of the play.

6.—**napkins.** Handkerchiefs; its universal meaning in Shakespeare.

—**enow.** From the declined forms of A. S. *genoh*, enough, came *enow* (pron. *ĕnow*), from the undeclined form comes *enough*. *Enow* is naturally found with plurals.

8.—**other devil's name.** The Porter's theology or demonology is limited—had he been learned he would have said Behemoth or Demogorgon.

—**equivocator.** "Trained up in the devilish doctrine of *Equivocation*, and that they may swear what they list, with mental reservation."—Barnabe Rich, *The Description of Ireland*, 1610. Warburton, followed by Malone, took this allusion as one of the things determining the date of the play. In March, 1606, Henry Garnet, superior of the order of Jesuits in England, avowed the doctrine of equivocation when on trial for his life for complicity in the treason of the Gunpowder Plot.

14.—**stealing out of a French hose.** French hose, or knee breeches, were of two sorts—loose in the style called round hose, and close fitting. The Porter refers with a touch of irony to the latter.

15.—**goose.** A tailor's smoothing-iron; so called from the resemblance of the handle to a goose's neck. (N. E. D.)

18.—**devil-porter.** Elizabethan English is characterized by a rich linguistic growth—new words, new compounds. (Abbott, § 430.)

19.—**primrose way.** The flowery gay path. The idea is expressed in *Hamlet*, I, iii, 50, and *All's Well*, II, iv, 55.

21.—**remember the porter.** The opening of the gate brings out the customary phrase in suggesting a gratuity.

24.—**the second cock.** According to *Romeo and Juliet*, IV, iv, 3, 4, three o'clock in the morning. (Malone.)

29.—**to cast.** To throw to the ground in wrestling; obsolete except in dialect.

35.—**slipped the hour.** Let the hour slip by.

36.—**joyful trouble.** *Cf.* I, iv, 11. Another illustration of the condensed style, here in the figure of oxymoron, that characterizes the play.

40.—**limited.** Appointed.

42.—**night . . . unruly.** Holinshed speaks of no portents in connection with Duncan's death. Shakespeare draws them in part from Holinshed's account of the murder of King Malcolm and of King Duff; in part, however, they were suggested to him by the portents of the death of Cæsar (see his *Julius Cæsar*, I, iii, II, ii).

44.—**lamentings heard.** The Bodach Glay, or Gray Spectre, is the Scotch parallel to the Irish banshee, who intimates approaching disaster in a family with wails and shrieks (Brewer).

45.—**prophesying.** Metrically three syllables. (Abbott, § 470.)

46.—**combustion.** Violent excitement, tumult, a sense "exceedingly common in the seventeenth and eighteenth centuries." (N. E. D.)

—**confused events.** Events full of confusion, that is, of upheaval.

47.—**obscure bird.** The owl, whose time is night. (L. *obscurus*, dark); *cf. Julius Cæsar*, I, iii, 26. Obscure is here accented on the first syllable. (Abbott, § 492.)

48.—**the earth Was feverous,** etc. This omen is derived from Holinshed's account of the death of King Malcolm, 1040. See also *Julius Cæsar*, I, iii, 4.

51.—**A fellow.** Counterpart, match.

54.—**Confusion.** Tumult, disorder. *Cf.* l. 46, above.

56.—**The Lord's anointed temple.** Two ideas are here condensed:—the body as the temple of the spirit (1. Corinthians, iii, 16, 17) and the anointing of the head of the king as a ruler by the grace of God (1. Samuel, xvi, 1-6.)

—**stole.** Stolen. See I, iv, 3, *n.* (Abbott, §§ 343, 344.)

60.—**a new Gorgon.** The Gorgons were terrible mythological females the sight of whose face turned the beholder into stone. They are best known from the story of Perseus, and his conflict with one of them, Medusa.

62.—**Ring the alarum-bell.** This intensifies by clangor the excitement of the scene; it provides the means for ending the scene with a large group of personages.

64.—**death's counterfeit.** A picture or image of death. For the idea *cf.* I, iii, 97. For "counterfeit," in the sense of picture, *cf.* "fair Portia's counterfeit," *Merchant of Venice*, III, ii, 115.

66.—**the great doom's image.** A picture of the judgment day; *cf.* Revelation, xx, 11-15.

67.—**sprites.** A variant form of spirits.

68.—**To countenance.** To keep in countenance (by acting in the same way), to be in keeping with. (N. E. D.)

69.—**business.** Ado, disturbance, commotion; now obsolete, but used in this sense in Holinshed. (N. E. D.)

70.—**trumpet calls to parley.** A trumpet call announced the request for parley, or discussion of points under truce; here figurative for the alarm-bell.

81.—**mortality.** Mortal existence.

82.—**toys.** Trifles; frequent in El. E. in this sense.

83.—**the mere lees.** Nothing but dregs.

84.—**vault.** Wine-cellar.

90.—**badged.** Marked as with a badge.

99.—**expedition.** Promptness.

100.—**the pauser, reason.** *Cf.* "Such a hare is madness the youth to skip over the meshes of good counsel the cripple." —*Merchant of Venice*, I, ii, 19 *f.*

101.—**silver skin.** See I, iv, 15, *n.*

—**golden blood.** See II, ii, 56, 57, *n.*

105.—**Unmannerly breeched with gore.** Their daggers were not bare, but covered with blood: the covering was not the proper one (the sheath) but an improper one—murderous blood, and disgusting to look at.

108.—**Help me hence.** The question as to whether Lady Macbeth here faints or merely feigns to faint has been debated. It may reasonably be taken that Shakespeare here gives the very first indication of the collapse of her nature overwrought by her will.

110.—**argument.** A brief statement of a story; a literary sense.

111.—**here.** Pronounced here as a dissyllable. (Abbott, § 480.)

—**fate, Hid in an auger-hole.** For death by the stab of a dagger, *cf. Richard II*, III, ii, 169, 170.

115.—**upon the foot of motion.** Yet started.

116.—**naked frailties.** Our scantily clad frail bodies, used especially with reference to Macbeth, see II, ii, 70, but even Macduff and the others have come hastily, probably in "night-gowns."

118.—**question.** Examine judicially: now rare in this sense. (N. E. D.)

120.—**In the great hand of God I stand.** The great enunciation of Banquo's character. Browning uses the same thought effectively at the close of *Instans Tyrannus*. This phrase joins the idea of the protecting hand of God familiar to the Psalmist (Psalm xxxvii, 24) with the idea of God as a fortress (Psalm lxxi, 13).

121.—**pretence.** Pretext.

123.—**put on manly readiness.** Arm and equip ourselves.

124.—**the Hall.** "The large public room in a mansion or palace . . . which till nearly 1600 greatly surpassed in size and importance the private rooms or bowers." (N. E. D.)

125.—**consort.** Keep company with.

127.—**does easy.** Adjective for adverb. (Abbott, § 1.)

130.—**the near in blood.** *Cf. Hamlet*, I, ii, 65.

135.—**shift away.** Move away.

—**warrant.** Sanction, justification.

—**theft Which steals itself.** Which itself is stealing (away).

Scene IV

Scene IV. This brief scene serves as conclusion to the crisis of Duncan's murder, and as transition to Act III—Macbeth as king. The dialogue concerning the omens is intended to develop the large significance of King Duncan's death.

The suggestions of detail come chiefly from Holinshed, but in Holinshed the omens concern the murder of Kings Duff and Malcolm. See § 7.

4.—**trifled.** Reduced to a trifle, made trivial.

—**father.** A term in frequent use for the aged.

6.—**his bloody stage.** Shakespeare has frequent references such as this to the theatre; they are not only concrete and picturesque as figures, but they aid the illusion of reality in which we regard the play itself; *cf.* I, iii, 128; V, v, 24, etc.

7.—**dark night.** *I. e.*, eclipse.

12 *f.*—**falcon . . . killed.** The owl, living upon mice, brings down the lordly falcon; the omen is of the perversion of nature.

—**towering.** A term of falconry,—flying high; "soar, or flying aloft, termed also towering." (Randle Holme, *Academy of Armory.*)

—**pride of place.** Proud point of highest elevation.

15.—**minions.** See I, ii, 19, *n.*

24.—**suborned.** Bribed.

28.—**ravin up.** Eat up ravenously.

29.—**like.** Likely, probable; now dialectal.

30.—**The sovereignty will fall.** The custom of the country is so given by Bellenden: "He was nearest of blood thereto by terms of the old laws made after the death of King Fergus, "When young children were unable to govern the crown, the nearest of their blood shall reign," p. 260.

31.—**named.** Nominated, designated.

—**Scone.** The little town of Scone, a few miles above Perth, contained a palace and an abbey. In the abbey was treasured the famous stone of destiny, now in the coronation chair in Westminster Abbey, upon which all Scottish kings were crowned.

33.—**Colmekill.** This was the *cella*, or monastery, of St. Columba in the island of Iona. During the seventh and eighth centuries it was the most famous religious centre in Scotland. According to tradition the early kings of Scotland were buried in the church-yard. "Iona, otherwise called Columkill, in which is an abbey wherein the Kings of Scotland were commonly buried from the time of Fergus the Second unto Malcolm Canmore; who erected the monastery of Dunfermline, where sithence (since) that time the most part of our Kings have been of custom interred."—Holinshed.

"There is as yet remaining amongst the old ruins a burial-place, or church-yard, common to all the noble families of the West Isles, wherein there are three tombs, higher than the rest, distant every one from another a little space, and three houses situated to the east, builded severally upon the three tombs, upon the west parts whereof there are stones graven, . . . bearing the title: *The Tombs of the Kings of Scotland.* It is said that there were 48 Kings of Scotland buried there. The tomb on the right side bears this inscription: *The Tombs of the*

Kings of Ireland. . . . It that is on the left side . . . *The Tombs of the Kings of Norway.*"—*The Description of Scotland* (c. 1600)—"The Isles of Scotland."

36.—**Fife.** See I, ii, 48, *n.*

40.—**benison.** Benediction.

Act Third

The third act presents Macbeth's motive realized in fact—he and his wife are King and Queen. This situation has a threefold aspect—the mental state of the crowned murderers, the uncertainty of a sovereignty acquired as theirs has been acquired, the question of the succession. Out of the last a definite subaction has been evolved. Associates in victory, Macbeth and Banquo have parted company. The seeds of separation were sown by the Sisters in their promise of the succession to Banquo's children; but the cleavage grew, too, from Macbeth's guilt. His crime made him an outcast, alienated from honest men; while Banquo's nature reacting from temptation is forever assured —in the great hand of God he stands. To fix the succession, to rid himself of the pressure and reproach of a finer nature, Macbeth has Banquo murdered. This subaction works to produce the splendid dramatic climax of III, iv, 50. With this climax comes the "turn" of the play; the tide of life, strive as he will, henceforth sets against Macbeth. Out of his efforts to save himself arises the subaction in the falling movement of the play that centres in Macduff.

Scene I

Scene I. This scene presents the situation of Macbeth crowned—aspects of it viewed by Banquo, by Macbeth; the subaction develops into conscious motive and action against Banquo.

In the matter of the death of Banquo and escape of Fleance, Shakespeare follows Holinshed, § § 10, 11.

3.—**playedst most foully.** How the play echoes! *cf.* I, v, 22, 23.

7.—**shine.** Are illustriously exemplified.

9.—**they.** Refers to "speeches" in l. 7.

—**oracles.** Something reputed to give oracular replies or advice; for example, the oracle of Delphi.

10a.—**sennet.** A technical term for a particular fanfare of trumpets, the exact notes of which are unknown. It seems to have differed from a "flourish"; *cf.* Dekker's *Satiromastix*, "Trumpets sound a flourish, and then a sennet." (Grove's *Dictionary of Music and Musicians.*)

11.—**our chief guest.** Banquo.

13.—**all-thing.** Entirely.

14.—**solemn.** Ceremonious, formal; "a solemn supper" was a conventional phrase like our "formal dinner."

—**supper.** "With us the nobility, gentry, and students do ordinarily go to dinner at eleven before noon, and to supper at five, or between five and six at afternoon"—Harrison, *Description of England.* This supper is formal and later (see l. 41), perhaps kept late in deference to Banquo.

16.—**command upon.** In El. E. "upon" was used more freely than to-day; the usage is retained in the phrase "claim upon." (Abbott, § 191.)

—**the which.** Used in El. E. for its demonstrative force.

17.—**a most indissoluble tie.** Banquo implies their common relation to the Witches and their prophecies.

20.—**your good advice.** This presents Banquo's place still as counsellor; *cf.* II, i, 22.

21.—**still.** Ever, always.

—**grave.** Fraught with wisdom.

25.—**the better.** That is, than usual, than I expect,—especially well.

27.—**twain.** Two; from the declined OE. form, *twegn.*

28.—**My lord, I will not.** Irony of the drama; *cf.* III, iv, for Banquo's fulfilment of his promise.

29.—**bestowed.** Disposed of in some place;—archaic in this sense.

32.—**Invention.** Fabrication.

33.—**cause of state.** Affair of state to be decided.

43.—**while then.** Until then, meanwhile; "while" in sense of "till" is still in dialect use.

—**God be with you.** To scan this line the phrase must be contracted, as it has been in our speech, into the familiar "good-bye." (Abbott, § 461.)

44.—**sirrah.** A word of address generally equivalent to "fellow" or "sir," with an angry or contemptuous meaning; particularly a word of address to inferiors; it was also used, without contempt, to children.

47.—**But to be.** Without being,—unless I am.

50.—**would.** Should. "Would," like "should," "could," "ought," is frequently used conditionally. (Abbott, § 329.)

51.—**to.** In addition to.

53.—**but he.** He excepted. El. E. uses both the nominative and the objective construction with "but." (Abbott, § 117.)

55.—**genius is rebuked,** etc. "Genius" means here spirit, personality, determining his destiny. The reference to Antony and Octavius Cæsar is based on Plutarch's accounts of the soothsayer's advice to Antony:—"For thy demon, said he (that is to say, the good angel and spirit that keepeth thee), is afraid of his: and being courageous and high when he is alone, becometh fearful and timorous when he cometh near unto the other." (North's Plutarch, *Antonius*). Shakespeare reëxpressed the idea later in *Antony and Cleopatra*, II, iii, 19 *ff*.

61.—**sceptre.** A staff of office, the emblem of sovereignty.

62.—**unlineal hand.** Banquo's. Neither Banquo nor any of his line had yet married into the royal house of Scotland. Later through Walter Stewart his line became so related.

64.—**filed.** Defiled. (Abbott, § 460.)

66.—**rancors.** Here still with a physical suggestion—rancidity.

—**vessel of my peace.** This is an echo of Scripture; *cf.* Romans, ix, 22 *f*.

67.—**eternal jewel.** Immortal soul. This is an echo of the compact with the devil such as Faust made; see Introduction.

68.—**Enemy of Man.** "Your adversary the devil,"—1. Peter, v, 8; also Luke, x, 19.

70.—**list.** The palisades or other barriers enclosing a space set apart for tilting. (Usually plural as the equivalent of the O. Fr. *lisse*, barriers of a tournament.)

71.—**champion me.** Act as champion, or contestant in the list against whom Macbeth can fight.

—**to the utterance.** The English rendering of Fr. *à outrance*, "to the extreme," used of a fight to the death. Again dramatic irony lends color to the words.

73.—**Was it not yesterday . . . ?** The suggestion of scenes not played by which the dramatist briefly fills in the detail of life.

79.—**passed in probation.** Reviewed the proofs with you.

80.—**borne in hand.** Kept dangling with false promises.

—**crossed.** Made to fail.

—**instruments.** Toǫls, means. The second syllable is here almost ignored in scansion.

It is clear from this passage that "These two are not assassins by profession . . . but soldiers whose fortunes, according to Macbeth, have been ruined by Banquo's influence." (Clark-Wright.)

87.—**gospelled.** Imbued with the principles of the gospel; see "But I say unto you, Love your enemies," etc.—Matthew, v, 44.

91.—**catalogue.** List; obsolete in this simple sense.

93.—**Shoughs.** (Pron. *shuff.*) Variation of "shock," a shaggy dog (Johnson).

—**water-rugs.** Possibly the dog trained to draw water; "to rug" is to draw (Wright, *Dialect Dictionary*). "This kind of dog is called in Latin Aquarius, in English a water-drawer. And these be of the greatest and weightiest sort, drawing water out of wells and deep pits, by a wheel which they turn about by the moving of their burthenous bodies."—*Of English Dogs, the Diversities, the Natures and the Properties,* by Johannes Caius, drawn into English by Abraham Fleming, 1576.

Another explanation, of doubtful value, regards a water-rug as a shaggy hunting dog, a sort of water-spaniel.

—**demi-wolves.** An animal popularly supposed to be a cross between a wolf and a dog.

—**clept.** Called.

94.—**valued file.** List of dogs valued for their qualities.

96.—**housekeeper.** Mastiff or bandog; called *villaticus,* keeper or watchdog, by Caius.

99.—**Particular addition.** Special title; *cf.* I, iii, 106, *n.*

—**from.** Apart from.

—**bill.** Written list.

101.—**the file.** That is, the valued file, l. 95.

105.—**Grapples you to the heart.** *Cf. Hamlet,* I, iii, 63.

106.—**in.** During.

111.—**tugged with fortune.** Dragged down by ill luck.

112.—**set my life.** A metaphor from gambling.

115.—**distance.** The short space separating duellists; the figure implies that his life and mine are at enmity, so that like a swordsman Banquo fights Macbeth and threatens his death.

117.—**near'st.** Most vital part.

118.—**barefaced.** Undisguised, avowed, open; archaic in this sense. (N. E. D.)

119.—**avouch it.** Openly take the responsibility of it.

120.—**For.** For the sake of. (Abbott, § 150.)

121.—**may not.** Must not. (Abbott, § 310.)

—**but wail.** But must wail.

122.—**Who.** Modern grammar would require "whom," but in El. E. "who" is not always inflected when standing in the objective relation. (Abbott, § 274.)

127.—**spirits.** Here monosyllabic in scansion; the old pronunciation is preserved in our "sprites."

129.—**Acquaint you with the perfect spy.** By means of an accomplished spy I will acquaint you with the time—the very moment. This spy becomes the third murderer, and shows that he knows his trade (*cf.* III, iii, 12-14). Macbeth is accomplished in treachery; he has already begun to use the spies that later (III, iv, 131 *f.*) he has in every household. "Perfect" here means thorough, all-sufficient, accomplished.

If the line is, as many think, misprinted in the Folio, a simple emendation would be "the perfect spot, the time, the moment of it."

—**with.** By means of.

131.—**something.** Used adverbially, like "somewhat." (Abbott, § 68.)

—**always thought.** Always considered, provided always.

132.—**clearness.** Freedom from anything obstructive (N. E. D.), here from suspicion.

133.—**leave no rubs nor botches.** In modern colloquial parlance "to make a clean job of it." Some regard "rubs" here as figurative, from its meaning of rough spots in the game of bowls.

137.—**Resolve yourselves.** Make up your minds.

—**apart.** A suggestion for the necessary clearing of the stage.

138.—**anon.** At once.

Scene II

Scene II. This scene opens with a touch of the inner life of Lady Macbeth, parallel to the opening of the preceding, as regards Macbeth. It turns then into dialogue of the two, in which Macbeth reaches wonderful heights of demoniac poetry in depicting his own state and his resolve on renewed recourse to murder. By comparison with I, vii, we can see what development, or degradation, of soul has gone on to change the relations of the two toward crime. Night as the season of crime is still the atmosphere of the action.

The scene is entirely Shakespeare's interpretation of the Holinshed story.

4.—**Nought's had**, etc. The only revelation of the perturbed spirit of Lady Macbeth, till we come to its full disclosure in V, i. She keeps, however, her secret misery from her husband's knowledge.

10.—**Using.** Staunton would read "Nursing."

11.—**All remedy.** "All" in the sense of' 'any," (Abbott, § 12.)

12.—**What's done is done.** *Cf.* V, i, 65, 66.

13.—**scorched.** The reading of Folio[1] amended by Theobald to "scotch'd"; but "scorch" in the sense of "cut slightly" is found elsewhere in Shakespeare, see *Comedy of Errors*, V, i, 183. "To scorch your face and to disfigure you." Note also (Liddell) "scortch (*i. e.* scratch) not the board," *Babees Book*, 1577.

14.—**close.**—Join.

16.—**the frame of things.** The order and constitution of the world; *cf.* "The time is out of joint,"—*Hamlet*, I, v, 189.

—**both the worlds.** The whole passage is a defiance of this world and of the world to come; *cf.* the similar defiance of Laertes, *Hamlet*, IV, v, 130 *ff.*

18.—**these terrible dreams.** Note the echo of II, ii, 35 and the developing force of Macbeth's imagination.

21.—**torture . . . to lie.** An allusion to the torture of the rack, on which the limbs were wrenched with ropes and pulley.

22.—**ecstasy.** Frenzy. (Med. L. *extasis*, put out of place.)

23.—**he sleeps well.** While "Macbeth doth murder sleep," II, ii, 35.

24.—**his.** Its.

25.—**Malice domestic.** Revolt at home, in the state; *cf.* "Domestic fury and fierce civil strife Shall cumber all the parts of Italy."—*Julius Cæsar*, III, i, 264.

—**foreign levy.** The raising of troops outside his borders. The two—"malice domestic and foreign levy"—are now before Macbeth as the dangers of his throne. This line is full of tragic anticipation to be worked out in Acts Four and Five.

27.—**gentle my lord.** "My lord," as a title, is thought of as one word, hence the place of the adjective; *cf.* Fr. *Monsieur, milord.*

—**sleek o'er.** Smooth over.

—**rugged.** Frowning.

28.—**among.** In pronunciation here abbreviated to 'mong.

30.—**let your remembrance**, etc. Keep Banquo especially in mind. Pronounced almost like four syllables by prolonging the *r*. (Abbott, § 477.)

31.—**present him eminence.** Show him distinguished honor.

32.—**unsafe the while.** For meanwhile we are still unsafe, so that.

34.—**vizards.** (Pron. *viz'ards.*) Masks.

35.—**You must leave this.** *Cf.* II, ii; 33, 34.

36.—**full of scorpions.** The scorpion is the insect whose sting has been proverbial, from Biblical times, for torment.

37.—**lives.** For the *s*-plural see I, iii, 147, *n.*

38.—**nature's copy.** "Copy" here has reference to the tenure of land by copyhold. Nature's copy is here the term of life man holds from nature.

—**eterne.** Everlasting. Not an abbreviation of "eternal," but from the Lat. *æternus.*

40 ff.—**Ere the bat,** etc. The atmosphere again suffuses the action; compare with other descriptions of night that come from Macbeth's lips.

41.—**cloistered flight.** The bat, hanging in cloisters in the daytime, begins to emerge with the dusk.

—**black.** Because associated with the things of night and evil.

42.—**shard-borne.** Borne along on the shards or wing-covers.

43.—**yawning peal.** The peal for sleep; *cf.* the curfew.

45.—**dearest chuck.** A familiar form of endearment; the word is, of course, connected with chicken;—a daring touch of human nature, this, in such a moment.

46.—**seeling night.** Night that closes up the sight of the world. "Seeling" is a term of falconry; "seeled, or seeling, is when a hawk first taken hath her eyes drawn so up, or blinded, with a thread put through her eye-lids that she sees not, or so very little, the better to make her endure the hood."—Randle Holme, *The Academy of Armory.*

49.—**bond.** A figure from legal obligation such as mortgage.

50.—**paled.** The reading of Folio [1], "pale," calls for the meaning "pallid with terror and anguish" (*cf.* I: 17 *f.*). But Staunton's emendation of "paled," *i. e.* "bound in," has the support of the expansion of this very line in III, iv, 24, 25, and is here adopted. Cf., too, "How are we packed and bounded in a pale,"—*1. Henry VI*, IV, ii, 45.

—**thickens.** Grows dull; *cf.* "My sight was ever thick,"—*Julius Cæsar*, V, iii, 21.

51.—**rooky.** Either inhabited by rooks; or, more probably, misty, foggy, darkish.

53.—**night's black agents.** Not only the creatures of prey, but also the ministers of evil; *cf.* I, iii, 15.

55.—**Things bad begun.** This is the clear enunciation of the principle of evil that Macbeth will strive in vain to maintain.

56.—**prithee.** I pray thee.

Scene III

Scene III. This scene presents the climax of the subaction of Banquo and Macbeth.

It is based on a passage in Holinshed; see § § 10, 11.

Setting. Various suggestions have been made for the setting of the scene:—"A Park, the Castle at a Distance" (Rowe), "A Park, Gate leading to the Palace" (Capell), "A Park or Lawn, with a gate leading to the Palace" (Malone).

2.—**He needs,** etc. That is, "We need not mistrust him."

It has been suggested that the third murderer is Macbeth himself. But Macbeth in III, iv is receiving news from the murderers, not feigning; the third murderer knows his business of spy (ll. 12-14); dramatic action, too, must be clear and immediately effective; which renders the suggested interpretation highly improbable.

5.—**The west yet glimmers.** The dialogue here indicates the setting of the scene in the appropriate landscape; this method characterizes Shakespeare's dramatic art.

6.—**lated.**—Belated.

9.—**a light.** The horsemen are leaving the road for a footpath, for which a torch at nightfall is needful.

10.—**note of expectation.** List of expected guests.

11.—**horses go about.** A touch to account for Banquo's entrance on foot; we should otherwise expect him on horseback.

18.—**slave.** Miscreant.

19.—**way.** The plan agreed on.

Scene IV

Scene IV. The climax of the play—the coronation banquet of Macbeth, but the counteraction operating through the subaction of Banquo (here at its catastrophe) appears against him

in supernatural form. The oracle he has tried to frustrate he has helped to realize through his very opposition.

The scene owes all to Shakespeare's imagination.

1.—**degrees.** Relative ranks by which place at table, in relative nearness to royalty, would be determined.

—**at first and last.** "To first and last . . . all, of whatever degree" (Johnson). It may be, however, "My first and last word is 'Welcome.'"

3.—**ourself.** Regal use—the "plural of majesty."

5.—**keeps her state.** Keeps in her higher position, while Macbeth steps down from the royal dais. "The *state* was a raised platform, on which was placed a chair with a canopy over it." (Gifford.)

6.—**require.** Ask for.

10.—**sides are even.** The arrangement of guests being complete in due proportion, Macbeth shows where he intends to sit —among the guests, not in his chair of state.

11.—**large.** Unstinted, unrestricted.

—**anon.** At once. The preparation for the "cup all round" allows Macbeth a few minutes for the murderer, whom he now sees at the door.

—**we'll drink a measure.** While the loving cup goes round Macbeth has the opportunity to talk with the murderers.

14.—**thee without.** His blood on thee, hideous sight as it is, is better than Banquo safe among the guests. Clark-Wright would construe "him within" as "inside him," *i. e.*, than the blood in Banquo as guest here.

19.—**nonpareil.** A person without equal.

21.—**fit.** A position of hardship, danger, or intense excitement; "my fit," my state of difficulty and anguish.

—**perfect.** See I, v, 22, 23.

23.—**casing air.** Air which encloses the earth.

24.—**cabined, cribbed, confined.** One of the famous illustrations of three-fold iteration; Scott and Byron furnish others.

25.—**saucy.** Insolent.

27.—**trenchèd.** Deep-cut.

28.—**the least a death to nature.** The least enough to terminate one's natural life.

29.—**worm.** In El. E. a frequent word for anything in snake form; the old sense of the word was snake or dragon.

33.—**the cheer.** The words of hospitality.

—**the feast is sold.** The feast becomes no more than entertainment which one pays for.

34.—**a-making.** In the act of making. (Abbott, § 24.)

36.—**ceremony.** Stately formality.

37.—**sweet remembrancer.** Macbeth glosses over his absence from the feast by this compliment to Lady Macbeth, who recalls him to his duty as host.

39a.—**The ghost of Banquo.** Vain discussion has arisen on the point whether (i) an actor plays the part or it is left to Macbeth's imagination; (ii) the ghost of Banquo appears twice, or Duncan's first, then Banquo's. The sense will appear by noting the large construction of the play—at this point the first subaction centring only in Banquo works itself definitely into the fabric of the main action.

—**in Macbeth's place.** That is, his indicated seat among the guests, which he has not yet taken.

40.—**country's honor.** All the Scottish nobility.

41.—**graced.** Full of grace, gracious; the participial *-ed*, here as frequently elsewhere, means "possessed of," "made of," "characterized by."

42.—**who.** See III, i, 123, *n.*

50.—**Thou canst not say,** etc. Shakespeare presents here, by his wonderful dramatic vision, a crisis of intense power and pregnant meaning. We are at the climax; here the tragic force enters; the play begins to turn toward the catastrophe.

55.—**upon a thought.** As quick as thought.

57.—**shall.** Are sure to; "shall" was used in El. E. in all three persons to denote inevitable futurity without reference to will (desire). (Abbott, § 315.)

—**extend his passion.** Prolong his agitation.

59.—**that dare look.** The note of personal, physical courage; *cf.* I, vii, 46 *f.*

60.—**O proper stuff!** Fine stuff and nonsense!

61.—**very painting,** etc. The mere picture drawn by your fear.

62.—**air-drawn dagger.** *Cf.* II, i, 33 *ff.*

—**you said.** A scene is suggested, but the detail does not need to be rendered in the action.

63.—**flaws.** Bursts of feeling or passion.

64.—**Impostors to.** Mere deceivers compared to.

66.—**authorized.** (Pron. *author'ized*) (Abbott, § 491.) Told on the authority.

—**grandam.** Dam=dame, lady, mother.

—**Shame itself!** You are the very image of shame and disappointment. If "shame" is the imperative of the reflexive verb, then "it" is used here, as frequently in Shakespeare, contemptuously of persons.

71.—**charnel-houses.** Burial places, vaults for the unnamed dead; obsolete in this general sense. In Stratford churchyard the charnel-house was the receptacle for the bones of those whose tenure of their grave had expired.

73.—**maws of kites.** If bodies are to return from their graves, their only monuments will be the stomachs of the birds that feed on offal and dead bodies.

76.—**Ere human statute.** Laws concerning human life, *i. e.*, against murder. The differentiation of *human* and *humane* in spelling is modern.

—**gentle weal.** The commonwealth or nation cleansed of murder and thus refined.

81.—**twenty mortal murders.** *Cf.* l. 27.

93.—**Avaunt.** Begone.

94.—**marrowless.** Referring (Liddell) to marrow as the seat of nervous force.

95.—**speculation.** Either power of sight or act of seeing.

100.—**Approach thou like.** Macbeth speaks of the ghost as a spirit of evil, able therefore to take any shape it wishes. (Scot treats of this power of transformation, XVI, XXVIII.)

—**rugged.** Shaggy.

101.—**armed rhinoceros.** The rhinoceros with his horn.

—**Hyrcan tiger.** "Hyrcania that land hath in the east side the sea Caspius, in the south Armenia, in the north Albania, and in the west Iberia. . . . In that land beeth divers wild beasts and fowls, tigers that beast, and panthers also."—Ralph Higden, *Polychronicon*, trans. Trevisa. This established Hyrcania in English literary allusion as the proper place for tigers. The idea is based on Pliny, VIII, xviii.

102.—**my firm nerves.** The lines 99-107 develop the "note" of his character; *cf.* I, iii, 137 *f.*

104.—**the desert.** As a place where they could fight without interference; elsewhere Shakespeare puts such a place more definitely—Africa, Arabia.

105.—**inhabit.** Dwell, hence delay,—perhaps, even, come not forth to fight.

—**protest.** Testify publicly.

106.—**baby.** El. E. for doll.

107.—**mockery.** As assuming Banquo's form.

110.—**admired.** Strange, wonderful.

111.—**overcome.** Pass over.

112.—**make me strange.** Make me a stranger to myself, I scarcely know myself.

113. **I owe.** Is mine; *cf.* I, iii, 76, *n.*

119.—**the order.** Precedence according to rank; *cf.* l. 1.

122.—**blood will have blood.** "Such is the horror of murder, and the crying sin of blood, that it will never be satisfied but with blood."—*Arraignment and Trial of Witches at Lancaster*, 1612–13.

123.—**Stones have been known to move.** This has been taken as an allusion to the "rocking stones" of the Druids, which were regarded as oracular (Paton). It is more probably an allusion to such legends as that of the statue of Mitys at Argos that fell down and crushed the murderer of the man it represented. See Aristotle, Poetics, vii. For stone in the sense of statue, see Shakespeare's *Sonnets*, LV.

—**trees to speak.** Vergil gives the legend of how Æneas coming to Thrace pulls at a tree, draws blood, and finally hears the story of Polydorus, who had been murdered there (*Æneid*, III, 22). It is interesting to find that Scot, whom Shakespeare read diligently for the witchcraft of this play, remarks: "Trees spake, as before the death of Cæsar," p. 167.

124.—**Augurs.** Roman religious officials whose duty was to forecast the future by certain signs—flight of birds, entrails, etc; hence a diviner or soothsayer; some think we should interpret as "auguries."

—**understood relations.** The secret principles governing the operations of nature of which the diviner gets a clue. This is Cicero's belief as expressed in his book on Divination.

125.—**maggot-pies.** Magpies.

—**choughs.** Birds of the crow family, formerly applied especially to the common jackdaw.

—**rooks.** Members of the crow family, very common in Europe.

The most striking classical legend concerning the revelation of the murderer by birds concerns the poet Ibycus; cranes brought about the discovery of his murderers (see Schiller's *Cranes of Ibycus*).

126.—**What is the night?** What is the time of night?

128.—**denies his person.** Refuses to attend in person.

The second subaction centring in Macduff here takes its rise.

The suggestion of this detail is from Holinshed, who tells how Macduff did not attend in person to the building of his share of Macbeth's castle at Dunsinnan.

131.—**a one.** Any one (Abbott, § 81); still in colloquial use.

142.—**self-abuse.** Self-deception; Macbeth accepts the suggestion that he is the victim of his own senses.

143.—**initiate fear.** The fear at the beginning of an enterprise; *cf.* "It is the first step that costs."

Scene V

Scene V. We are here still more definitely in the falling action. It parallels the rising action in offering a Witches' prelude followed later by the second meeting of Macbeth and the Witches, resulting in a new triad of oracular speeches to be fulfilled in the catastrophe. The authenticity of the scene is discussed in the Introduction.

The scene is suggested by Holinshed, § 14.

1.—**Hecate.** See II, i, 52, *n.*

—**angerly.** With anger; since the seventeenth century "angerly" has been replaced by "angrily."

2.—**beldame.** Here a loathsome, hateful old woman; a hag. Not a direct adoption of Fr. *belle dame*, but formed upon *dam*, earlier *dame*, in its English sense of mother (*cf.* III, iv, 66, *n*, and IV, iii, 218, *n*) with *bel* used to express relationship. (N.E.D.)

3.—**saucy.** Presuming, overbearing; obsolete in this meaning.

7.—**close.** Intimate, therefore secret, mysterious.

11.—**wayward.** Perverse, froward.

13.—**Loves for his own ends, not for you.** That is, Macbeth has no personal love of the witches, nor is he in love with evil; he uses witchcraft merely to further his own ambitious aims.

In Hecate's speech the attitude of the powers of evil as hostile to Macbeth now first grows clear; this is the note of preparation for the irony of their treatment of him in IV, i.

The scene is Shakespeare's development of the suggestion in Holinshed, § 13.

15.—**pit of Acheron.** The river Acheron, in Thesprotia, in Epirus, was in a country considered by the earliest Greeks as the end of the world in the west, and therefore they believed the river itself to be the entrance to the lower world. Later

the name was given to one of the rivers of the lower world, and the name was often used to signify Hades itself. The association with Hecate and the Witches is explained in II, i, 52, *n.* The association with Acheron is a relic of the classical origin of Hecate. It is quite clear that the "hell's-hole" at which they meet is not far from Forres, but local identification is not forthcoming.

18.—**vessels . . . spells.** See IV, i.

20.—**I am for the air.** See I, i, 10, *n.*

21.—**dismal.** Fateful, disastrous. See I, ii, 53, *n.*

23.—**corner.** The usual El. E. term for the horn of the moon.

24.—**vaporous drop.** "This vaporous drop seems to have been meant for the same as the *virus lunare* of the ancients, being the foam which the moon was supposed to shed on particular herbs, or other objects when strongly solicited by enchantment. Lucan introduces Erectho using it—'*et virus large lunare ministrat.*'—*Pharsalia*, Bk. vi, 666." (Steevens.)

—**profound.** Pregnant with hidden powers, of vast potentialities.

26.—**magic sleights.** Feats of magic.

27.—**sprites.** Variant form of spirits; see II, iii, 70, *n.*

28, 29.—**illusion . . . confusion.** Here there is a close following of Shakespeare's second source of the Macbeth story:—"But their false illusions of the devil brought him to utter confusion, and gart (made) him rage in ithand (such) slaughter of his subjects, but (without) any fear of his life." (Hector Boece, tr. Bellenden.)

—**confusion.** Destruction; see II, iii, 71.

31.—**grace.** Righteousness, or (Liddell) favor.

32.—**security.** Human nature has always felt that the moment of fancied security or perfect happiness was the moment of greatest danger; *cf.* the ring of Polycrates.

34.—**little spirit.** *Cf.* I, i, 8, *n.* Ben Jonson explains this reference in a note to his *Masque of Queens:* "Their little martin is he that calls them to their conventicles, which is done in a human voice . . . their little martins or martinets (martlet), of whom I have mentioned before, use this form in dismissing their conventions, *Eja facessite propere hinc omnes, i. e.,* 'Come away, come away,' etc." (Liddell.)

35a.—**Come away.** Shakespeare had apparently no song here. Before 1623, however, when *Macbeth* was first printed, the play had drawn to itself in stage production two songs from

Middleton's play of *The Witch* (1613)—one here and one after IV, i, 43. The present song may be read in the text of *The Witch*, Appendix to Furness's ed. of *Macbeth*, p. 401; the later song is given, p. 404.

Scene VI

Scene VI. This scene represents the developing counteraction, the falling away of the Scottish nobles from Macbeth. Macbeth's second murder repeating the situation of the first, by its very similarity has drawn attention to Macbeth as a possible murderer. The commentary of Lennox with which it opens summarizes the situation as viewed by the people. Dramatic color is given it by the irony of the speaker. Shakespeare used the same art in Casca's story of the offering of the crown to Cæsar, *Julius Cæsar*, ii, 233-286.

The second subaction centring in Macduff is here developed from III, iv, 128. Note its first suggestion in II, iii, 95.

It is a development of the Holinshed narrative, § § 12, 13.

2.—**only I say.** Emphatically for "this alone I say."

3.—**things have been strangely borne.** There have been strange doings; *cf.* "carryings-on." For "borne" in the sense of "manage," "conduct," see l. 17.

4.—**of.** In the sense of "by" with verbs of feeling.

—**Marry.** Here an exclamation of asseveration. Originally the name of the Virgin Mary used as an oath.

—**he was dead.** The irony lies in the suggestion that Macbeth's pity for Duncan was not before, but after, the murder.

8.—**who cannot.** A sense construction; "no one wants the thought," etc., overcomes the logical construction, "who can want."

—**want.** Lack.

10.—**fact.** (Evil) deed.

12.—**delinquents.** A word of worse significance in El. E. than now.

Compare Lennox's part in II, iii, 97 *ff.*

13.—**thrall.** Serf, bondman.

17.—**borne.** See l. 3, *n.*

19.—**an 't.** "An" is a short form of "and" with the sense, in Norse usage, of "if"; "an" is rare before 1600, when it appears occasionally in the dramatists, especially before "it.' (N. E. D.)

—**they should find.** "Should" used to express contingent futurity; modern usage "would." (Abbott, § 322.)

21.—**broad words.** Plain speaking.

—**'cause.** Colloquial usage preserves this old contraction of "because."

—**failed His presence.** Did not appear in person.

22.—**tyrant.** Usurper.

23.—**Macduff lives in disgrace.** *Cf.* III, iv, 128, *n.*

25.—**holds.** Withholds.

—**due of birth.** Rights to succession as the eldest son.

27.—**Of.** By.

—**pious Edward.** Edward (1004-1066), surnamed the Confessor for his ascetic virtues, was King of England from 1042 until his death.

29.—**his high respect.** The high respect in which he was held.

30.—**Holy King.** A paraphrase of his title Edward the Confessor; *cf.* l. 27, *n.*

31.—**Northumberland.** The powerful Border earldom, formerly a kingdom north from the Humber; in Macbeth's time it stretched from the Tyne to the Tweed.

—**Siward.** See Dramatis Personæ, *n.*

35.—**Free . . . bloody knives.** Such as killed Banquo, but suggesting Macbeth's developed lust of blood as foretold in III, iv, 136 *ff.*

36.—**free honors.** Such as may come to free men.

38.—**exasperate.** Verbs ending in *-ate* frequently had a p. part. without *-ed;* the form *-ate* agreed with the Latin p. part. *-atus* and the final *t* sound satisfied the English ear for a p. part. ending. In legal phraseology "situate" still preserves the old usage.

40.—**and with an absolute "Sir, not I!"** etc. And at an uncompromising "Sir, not I" which he got in answer, the sullen messenger, etc.

41.—**cloudy.** Dark with passion.

—**turns me.** The so-called ethical dative, representing the interest of the speaker in the story.

42.—**hums.** Makes an inarticulate murmur in a pause of speaking, from hesitation or embarrassment. Usually in the phrase "hum and haw."

—**who should say.** The absolute use of "who"="any one" (Abbott, § 257); the sense is—"as much as to say."

43.—**clogs.** Makes me bear. The answer is a burden to him because of the reception he is likely to get from Macbeth.

47.—**his message ere he come.** May an angel take before him the news of the country's sad estate, and expedite her release.

48, 49.—**suffering country Under a hand accursed.** This unusual construction occurs also in II, iii, 138 and III, ii, 27; it is a part of the highly-wrought style that marks this play.

Act Fourth

The Fourth Act presents the development of the situation set forth in the climax in the Third Act. Both sides of the action seek solutions for the situation—Macbeth through the Witches and new murders, while Scotland itself, represented in Macduff, turns to Malcolm and England for its salvation.

Scene I

Scene I. Here Shakespeare could venture on a fully developed scene of witchcraft. He had touched the supernatural in I, i, and again more definitely and at greater length in I, iii; meanwhile he had suffused the action through the morbid imagination of Macbeth with night and terror; now the mysteries of Hecate can be given and gain poetic credence. Pity that every truly tragic figure calls for must be evoked; so far pity can hardly be given to Macbeth; but such pity as we do give him comes chiefly from a vague feeling that Macbeth, for all his conscious purposes in evil, is the sport and mock of malign powers.

It should be remembered that the audience for whom this play was written belonged to the period when the terror of witchcraft was at its height; when most people looked on witchcraft as a fearful thing, a monstrous perversion to be rooted out by torture and death.

The details of witchcraft worked into the scene Shakespeare got mainly from Scot, *Discoverie of Witchcraft;* Pitcairn, *News from Scotland;* King James's *Demonology*, and references to witchcraft in the classics; but the air, too, was full of talk of witches and their prosecution. See Introduction. Macbeth's intercourse with the Witches and the new prophecies are suggested by Holinshed, § 14.

1.—**brinded.** An earlier form of *brindled*, both variants of *branded*, burnt, of a burnt color. (N. E. D.)

The cat, hedgehog, harpy are transformed devils, familiar spirits of the Witches; see I, i, 8, *n.*

2.—**hedge-pig.** A variant form of hedgehog; a favorite shape in fairy transformations also.

3.—**Harpier.** Spelled also *harper*, apparently a variant spelling of *harpy*. The classical harpy (L. *harpyia*) was a fabulous monster, rapacious and filthy, having a woman's face and body and a bird's wings and claws. (*Æneid*, III, 212 *ff.*). It was a well-known figure in masques (see *The Tempest*). The name could naturally pass to an inferior devil of the incubus order.

The familiar of the third witch is anonymous in I, i, 8.

—**'Tis time.** The auspicious moment has come.

4.—**Round about the caldron go.** The brews made by the witches were chiefly in the form of ointments for invisibility, for riding through the air, for change of form.

5.—**poisoned.** Poisonous.

6.—**toad.** The toad is still popularly supposed to be poisonous to the touch. "Of sweet and wholesome herbs the filthy toads and other venomous beasts do make their poison, converting them into a nature like themselves."—Scot (Appendix of 1665).

"She (Agnes Thomson) confessed that she took a black toad, and did hang the same up by the heels three days, and collected and gathered the venom as it dropped and fell from it in an oyster shell."—Pitcairn, *News from Scotland*, p. 218.

—**under cold stone.** The torpidity of the toad in winter seems to be referred to.

8.—**Sweltered.** *Swelter* is a frequentative form of M. E. *swelten*, to swoon, faint, or die, to be oppressed with heat, hence to sweat, perspire freely.

10.—**Double, double**, etc. This is the refrain—a general invocation that evil may come; in this refrain we have the echo of the Litany—but here it is the Litany of lost souls.

12.—**Fillet.** A lobe of the liver, also a thin slice of lean meat.

—**fenny.** Dwelling in a fen.

14.—**Eye of newt.** A newt is a small lizard.

Witchcraft favored organs and members for ingredients. Scot mentions "the brain of a cat, of a newt, or of a lizard" (V, viii), "the blood of a flittermouse" (X, viii).

15.—**wool of bat.** The bat, a creature of night, is used as an omen of evil.

16.—**Adder's fork.** The forked tongue of the adder, popularly supposed to be the sting.

—**blind-worm.** A reptile with very small eyes, supposed to be eyeless; also called the slow-worm; but the name was also formerly applied to the adder. (N. E. D.)

17.—**Lizard's leg.** See l. 14, *n.*

—**howlet's wing.** The wings and feathers of the screech-owl were ingredients in Medæa's magic broth (Ovid, *Metamorphoses*), and were used also by the witch Canidia (Horace) in her incantations. "Canidia, her locks entwined with short snakes, bids burn in magic flames wild fig-trees torn from graves, and cypresses, funereal trees, and eggs smeared with blood of hideous toad, and feathers of screech-owl, bird of night, and herbs Iolcos sends, and Iberia fruitful in drugs, and bones snatched from the teeth of starving bitch."—Horace, Epode V (tr. Lonsdale and Lee).

19.—**hell-broth.** *Cf.* "hell-kite," IV, iii, 217.

22.—**Scale of dragon.** The ingredients here become less familiar and more formidable. The mythical dragon still lived in well-known legends.

—**tooth of wolf.** See l. 65, *n.*

23.—**Witches' mummy.** Mummy (Arab. *mum*, embalmer's wax) is the embalmed body of man or sacred beast (Egyptian); it was by physicians and others once used powdered as a medicine; *cf.* "Mummy is become merchandise, Mizraim cures wounds, and Pharaoh is sold for balsams" (Sir Thomas Browne, *Urn-Burial*).

—**maw.** Stomach.

—**gulf.** Throat.

24.—**ravined.** Ravenous.

25.—**root of hemlock.** "Dioscorides writeth, saying, Hemlock is a very evil, dangerous, hurtful, and poisonous herb, insomuch that whosoever taketh of it into his body dieth remediless."—Gerarde's *Herbal.*

—**digged i' the dark.** *Cf. Merchant of Venice,* V, i, 4 *f.*

26.—**blaspheming Jew.** In popular Elizabethan speech the Jew was "infidel" (see *Merchant of Venice,* IV, i, 334); it was only a step further to call him "blaspheming."

27.—**yew.** The yew from time immemorial has been associated with the dead. "The yew-tree, as Galen reporteth, is of a venomous quality, and against man's nature. Dioscorides writeth, and generally all that heretofore have dealt in the faculty of herbarism, that the yew is very venomous to be taken inwardly, and that if any do sleep under the shadow thereof, it

causeth sickness, and oftentimes death."—Gerarde's *Herbal*, 1577. (The author scoffs at this as superstitious.) Compare the making of the fiery cross in Scott's *Lady of the Lake*.

28.—**eclipse.** A time of ill omen.

29.—**Turk and Tartar.** This is a frequent Elizabethan combination; *cf. Merchant of Venice*, IV, i, 32. In the account of the voyage of Banister and Ducket into Persia, 1574, we hear of a great "army of . . . Turks and Tartars." And again in Arthur Jenkinson's narrative, "they have had and have with the Turks and Tartars mortal wars" (Hakluyt, 1589).

30.—**Finger of . . . babe.** If strangled at birth then unchristened, and so peculiarly liable to be the prey of and of use to the powers of evil. "If there be any children unbaptized, or not guarded with the sign of the cross, or orisons; then the witches may and do catch them from their mothers' sides in the night, or out of their cradles, or otherwise kill them with ceremonies; and after burial steal them out of their graves and seethe them in a cauldron, until their flesh be made potable. Of the thickest whereof they make ointments, whereby they ride in the air; but the thinner portion they put into flagons, whereof whosoever drinketh, observing certain ceremonies, immediately becometh a master or rather a mistress in that practice or faculty."—Scot, p. 32.

31.—**Ditch-delivered.** Born in a ditch.

—**drab.** Harlot.

32.—**slab.** Slimy.

33.—**chaudron.** Variant of "chawdron" (*cf.* chowder), entrails of a beast, especially as used for food.

37.—**baboon.** In El. E. pron. *bab'oon*.

38a.—**Enter Hecate.** The Folio reads after this—"and the other three Witches." It is a question whether this is a mistake or an intentional adding of three more witches for the sake of the dance later.

42.—**elves and fairies in a ring.** Fairy rings are the little circles of brighter green grass found in old pastures around which it was supposed the fairies danced by night; *cf. The Tempest*, V, i, 37.

—**elves.** The generic term in German mythology for the fabled dwellers of woods, caves, and waters. The fairy is a variety of elf, possessed of magic power.

43a.—**"Black spirits,"** etc. This song is added from Middleton's *Witch;* see III, vi, 33a, *n.*

—**Black.** Witches of the black or evil art.

44.—**pricking of my thumbs.** "It is a very ancient superstition that all sudden pains of the body, which could not naturally be accounted for, were presages of somewhat that was shortly to happen." (Steevens.)

46.—**Open, locks.** Opening of locks by witchcraft is a common attribute of witches. It is mentioned in the trial of John Feane, alias Coninghame, *News from Scotland,* pp. 211 *f.*

"The herbs called Æthiopides will open all locks . . . with the help of certain words."—Scot, p. 199.

48.—**secret.** Occult (Liddell), plotting.

50.—**conjure.** Shakespeare here and usually accents *con'jure,* even in the sense of adjure, entreat.

54.—**yesty.** Obsolete variant of *yeasty,* foaming like yeast.

55.—**bladed.** Enclosed in the blade, not yet in full ear. (N. E. D.)

—**lodged.** Beaten down by storm.

57.—**pyramids.** In El. E. used for towers, pinnacles, steeples.

59.—**germins.** Variant of *germen,* a germ.

60.—**till destruction sicken.** *I. e.,* of its work and nature; for the climacteric touch, *cf.* "And death itself lies dead," Swinburne, *A Forsaken Garden.*

63.—**our masters.** Their attendant spirits.

64.—**Pour in.** Spirits of different orders were summoned by ingredients of different character and power. Scot gives the receipts.

65.—**farrow.** "A litter of pigs; occasionally in singular (after Shakespeare) with numeral to indicate the number of young." (N. E. D.) Steevens pointed out that the laws of Kenneth read in Holinshed: "If a sow eat her pigs let her be stoned to death and buried."

—**sweaten.** Archaic past participle. (Abbott, § 344.)

—**grease . . . gibbet.** The magic preparations of Circe are an interesting parallel:—"She gathered together all her substance for fumigations. . . . She made ready the members of dead men, as their nostrils and fingers, she cut the lumps of flesh of such as were hanged, the blood which she had reserved of such as were slain, and the jaw-bones and teeth of wild beasts, then she said certain

charms over the hair, and dipped it in divers waters, as in well water, cow milk, mountain honey and other liquor."—(*Golden Ass*, Bk. III, Lucius Apuleius, tr. Wm. Adlington, 1596.)

67.—**high or low.** Great spirits or lesser spirits (Liddell); more probably the idea is of direction from the air or the earth —a note of preparation for the rising of the apparition from the trap.

68a.—**Armed Head.** A head in armor;—fate will approach Macbeth in battle. The head does not represent either Macduff (Liddell) or Macbeth; it is a symbol. Each apparition will be capable of different interpretations like its response; in that way the apparitions like their sayings are Delphic.

74.—**harped.** Given voice to, guessed. (N. E. D.) This sense arises from the harp-accompaniment of the words of the old folk ballad.

76a.—**a bloody child.** Symbolic of any child of woman born, but particularly of Macduff.

78.—**three ears.** In allusion to the threefold address.

84.—**bond of fate.** That is, hold fate to its obligation; *cf.*, for the antithesis of idea, Bacon's phrase, "Give hostages to fortune."

85.—**pale-hearted.** *Cf.* II, iii, 65, *n.*

86a.—**a child crowned**, etc. This Macbeth cannot explain; the symbol grows clear later in Malcolm's stratagem and the restoration of his line to sovereignty.

88.—**round.** See I, v, 29, *n.*

93.—**Birnam Wood.** Birnam Hill south of Dunkeld was once covered by the royal forest.

—**Dunsinane Hill.** One of the Sidlaws, in Perthshire. It is about a thousand feet above the sea and is crowned with vestiges of a strong ancient fort.—Groome, *Survey of Scotland.* Shakespeare's pronunciation (older usage) is here *dun sin' an*, but elsewhere (V, ii, 12; iii, 2, 60, 61; iv, 9, etc.) *dun sĭn ān'*. The latter is the present pronunciation.

This sort of prophecy based on an apparent physical impossibility is much favored in old story.

95.—**impress.** Press into service.

96.—**bodements.** Omens, auguries.

97.—**Rebellion's head.** Rebellion will never "make head," *i. e.*, gather together armed forces.

99.—**lease of nature.** *Cf.* "nature's copy," III, ii, 38. Shall live the full lease of life that nature gives to man.

106.—**Why sinks that caldron?** The stage machinery is working through a trap.

—**noise.** Used in El. E. of sound harmonious or otherwise.

111a.—**A show.** A dumb show.

—**eight Kings.** Symbolic of the Scottish kings descended from Walter Steward (a descendant of Banquo who married Margaret Bruce)—Robert II, Robert III, James I, James II, James III, James IV, James V, James VI (James I of England).

—**a glass.** A magic mirror, a crystal used in magic to show persons dead or distant or future events. See Chaucer's *Squire's Tale.*

112.—**Thou.** The first of the show of kings, who appear in succession. Macbeth has to interpret their resemblance to Banquo.

116.—**start.** That is, from the socket and see no more.

117.—**crack of doom.** Crack was formerly applied to the roar of a cannon, of a trumpet, or of thunder; *cf.* I, ii, 37, *n.;* hence "the thunder peal of the day of judgment, or perhaps the blast of the archangel's trump." (N. E. D.)

121.—**two-fold balls and treble sceptres.** Allusion to the United Kingdom of England and Scotland (James was crowned at Scone and Westminster) and the three-fold kingship of England, Scotland, and Ireland, or, as some say, Great Britain, Ireland, Wales.

122.—**Now.** The final appearance of Banquo at last interprets the whole "show."

123.—**blood-boltered.** Clotted with blood, *i. e.,* his hair matted by the blood from the wounds. (*Bolter,* collect, clog, cake,—"The snow boltered i' his hoof,"—Warwickshire dial., Wright.)

126.—**Amazedly.** With a stronger sense than in Mod. E.

127.—**sprites.** Spirits; see II, iii, 84, *n.*

130.—**antic.** Grotesque, bizarre.

132.—**did . . . pay.** Gave (him a welcome).

138.—**air whereon they ride.** See I, i, 10, *n.*

139.—**damned all those that trust.** Dramatic irony and tragic anticipation.

140.—**Horse.** Horses. The plural was in OE. the same as the singular; the plural "horse" was general down to the end of the seventeenth century. (N. E. D.)

145 f.—**flighty purpose,** etc. This combines the notion of opportunity, which is soon gone, and purpose; in proverbial phrase, strike while the iron is hot; *cf.* l. 154.

147.—**firstlings.** The first product or result of anything.

153.—**trace.** Follow (in the steps of).

155.—**no more sights!** That is, now for action!

Scene II

Scene II. This scene develops the falling action on Macbeth's side—his life is desperation.

Shakespeare here uses suggestions from Holinshed, § 15.

Setting. Macduff's Castle. "At Culross, shire of Perth, stood Dunne-marle Castle, an ancient fortress of the Macduffs, Thanes of Fife, where it is said the cruel murder of Lady Macduff and her little ones, so pathetically noticed by Shakespeare, took place by order of Macbeth." (Gorton, *Topographical Dictionary.*)

7.—**titles.** Usually explained as title deeds, possessions. It suggests also his feudal titles which would be forfeited by treason.

9.—**natural touch.** Touch of nature.

—**poor wren.** "There are three statements here which are likely to be criticised by the ornithologist. First, that the wren is the smallest of birds, which is evidently an oversight. Secondly, that the wren has sufficient courage to fight against a bird of prey in defence of its young, which is doubtful. Thirdly, that the owl will take young birds from the nest."—Harting, *Ornithology of Shakespeare.*

14.—**coz.** "An abbreviation of cousin used in formal or familiar address both to relatives and in the wider sense." (N. E. D.)

17.—**fits o' the season.** What fits the season. Other interpretations of this are:—"The violent disorders of the season, its convulsions; as in *Coriolanus,* III, ii, 33" (Steevens). "The critical conjunctures of the time. The figure is taken from the fits of an intermittent fever" (Clark-Wright). See III, vi, 44 *f.*

19.—**hold rumor.** Take our information of what happens—*i. e.,* our fears are fathers to the news we hear.

22.—**move.** "Move" has been interpreted both as verb and as noun. The former is preferable, for "move" as verb adds

the necessary touch to "float each way" to correct the possible stationary suggestion in "float."

24.—**climb upward.** One of the many phrases in Shakespeare suggested by the wheel of Fortune.

28.—**so much a fool . . . should.** His tears would come. "That" is omitted. (Abbott, § 282.)

30.—**Sirrah.** See III, i, 44, *n.*

34, 35.—**net nor lime, pitfall nor gin.** "The fowler . . . entangleth them (*i. e.*, 'little birds') with lime twigs which he sets forth on a pole or perch, or snareth them in the nooses of a springe, a pitfall, or gins."—Comenius's *Janua*, cap. 39. (Liddell.)

—**lime.** Bird-lime, a sticky paste, made out of holly bark, spread on the branches of trees to ensnare small birds.

—**Gin**, a trap. (M. E. *gin*, short for M. E. *engin*, a contrivance.)

36.—**poor birds they.** The son accepts his mother's designation of himself and argues his own safety—traps are not set for such as himself but for the rich and favored.

48.—**be.** The OE. form supplanted by the Norse *are*.

57.—**liars and swearers . . . to beat.** *Cf.* Rosalind's reason why all lovers are not in dark houses. "The lunacy is so ordinary that all the whippers are in love too."—*As You Like It*, III, ii, 423.

—**enow.** See II, iii, 6, *n.*

58.—**monkey.** It is interesting to find in El. E. this familiar use of "monkey" for "child."

65.—**state of honor . . . perfect.** Fully informed as to your rank.

67.—**homely.** *Cf.* "plain."

70.—**To do worse.** This is the text of the Folios. "Worse," according to Dr. Johnson, would be to let her and her children be destroyed without warning. Hanmer's conjectural reading was "to do less."

81.—**where.** Mod. E. would use "that" after "so."

—**such as thou mayest.** The proximity of a 2nd person "thou" seems to have caused the 2nd person form of the verb. (Abbott, § 412.)

82.—**shag-haired.** Folio[1] reads "shag-ear'd," probably a misprint for "shag-haired"; *cf. 2. Henry VI*, III, i, 367, "shag-haired crafty kern"; also *Richard II*, II, i, 156, "rug-headed kerns."

—**egg.** Applied contemptuously to a young person. (N. E. D.)

83.—**fry of treachery.** Son of a traitor, with the idea of contempt suggested by the comparison with young fish just produced from the spawn.

Scene III

Scene III. This scene develops the counteraction:—by enhancing the importance of Malcolm and Macduff, by presenting the movement of the Scottish nobility in the person of Macduff in Malcolm's favor, by the gathering of forces of opposition in England. Malcolm's calumnies of his own pure life and character echo the "fair is foul" motive; the motive of right and justice that inspires the counteraction is voiced in the assertion—"Though all things foul would wear the brows of grace, Yet grace must still look so." The scene is non-dramatic because there is little action throughout the very lengthy dialogue.

All details are closely rendered from Holinshed, §§ 16, 17, 18.

1.—**desolate shade.** Appropriate for tears as the desert (III, iv, 104) for fighting.

4.—**bestride.** The figure is from the soldier defending the body of a fallen comrade.

—**birthdom.** Inheritance, birthright;—rare and obsolete. (N. E. D.)

5.—**howl.** Wail, lament. The contemptuous sense is modern.

—**sorrows.** Sounds of sorrow, lamentations.

8.—**syllable.** "A single cry, the expression of grief of each new widow, and orphan, is in each case re-echoed by heaven." (Clark-Wright.)

10.—**time to friend.** The construction "to have to friend, to wife," etc., is now archaic, except in "to have to wife" (see the Bible and Prayer Book, "Marriage Service"); the idiom is still fully preserved in German, *e. g., zum Freunde haben.*

11.—**spoke.** See I, iv, 3, *n.*

12.—**sole.** Mere.

15.—**deserve.** Theobald's emendation. Folio[1] reads "discern," which Liddell supports, interpreting "You may per-

ceive what sort of a man Macbeth is from my experience, and learn from me the wisdom of offering up," etc.

—**and wisdom.** And (it would be) wisdom (indeed). (Abbott, § § 402, 403.) "There is certainly some corruption of the text here. . . . Perhaps a whole line has dropped out." (Clark-Wright.)

20.—**an imperial charge.** A commission on royal affairs.

21.—**transpose.** Change.

22.—**the brightest fell.** "How art thou fallen from heaven, O Lucifer, son of the morning."—Isaiah, xiv, 12.

23.—**brows.** The face above the eyes, especially as the seat of the facial expressions of joy, sorrow, shame, etc. (N. E. D.)

—**grace.** In the older meaning of virtue.

24.—**grace must still look so.** An echo of I, i, 9.

25.—**where I did find my doubts.** Macduff has lost his hopes in coming to Malcolm; but the very coming to Malcolm, leaving his family defenceless, is the occasion of Malcolm's suspecting him.

26.—**rawness.** Precipitate haste. *Cf.* "Raw Haste, half-sister to Delay,"—Tennyson, *Love Thou Thy Land.*

29.—**jealousies.** In El. E. suspicions; *cf.* "Be not jealous on me," *Julius Cæsar*, I, ii, 70. The plurals in the passage seem to imply detailed mental movements or acts.

34.—**title.** See IV, ii, 7, *n.*

—**affeered.** Settled, confirmed. (OF. *afeurer*, Late L. *affo-rare*, to fix the price.)

43.—**England.** For the King of England.

49.—**what.** Whoever (Abbott, § 254.)

51.—**so grafted.** *Cf.* the Prayer Book, "words . . . may through thy grace be so grafted inwardly in our hearts that they may bring forth in us the fruit of good living,"—"Communion Service."

55.—**confineless.** Boundless, unlimited;—"less" in the original sense of "without," used either with nouns or verbs.

57.—**top.** To outdo, surpass.

58.—**luxurious.** Lascivious.

59.—**sudden.** Hasty, rash, passionate, especially in quarrel.

64.—**continent.** Restraining, restrictive;—obsolete in this its etymological sense.

67.—**is a tyranny.** Turns the state of man, in which the faculties should be harmoniously balanced, into a lawless state where one passion usurps control.

71.—**convey.** Manage with secrecy, privacy, craft; *cf. Lear*, I, ii, 109.

73.—**hoodwink.** Blindfold mentally.

74.—**That vulture.** Such a vulture.

80.—**his jewels.** Emphasize "his" as demonstrative, this man's.

82.—**that.** So that; see I, ii, 58, *n.*

83.—**quarrels.** Here in the El. sense of cause for dispute; see I, ii, 14.

85.—**sticks deeper.** Theobald emended this to "strikes deeper."

86.—**summer-seeming.** "Befitting, or looking like summer. Avarice is compared to a plant which strikes its roots deep and lasts through every season; lust to an annual which flourishes in the summer and then dies." (Clark-Wright.)

88.—**foisons.** Abundant resources. (OFr. *foison*, harvest.)

89.—**portable.** Endurable.

90.—**With . . . weighed.** Balanced by.

91.—**king-becoming.** An instance of the richness of the Elizabethans in word-coinage.

92.—**stableness.** Mod. E. "stability," "constancy."

93.—**persev'erance.** The ordinary El. E. accentuation. (Abbott, § 492.)

95.—**no relish.** Not a dash, not a flavor; *cf. Hamlet*, III, iii, 92.

98.—**milk of concord.** See I, v, 18, *n.*

99.—**uproar.** Throw into a tumult. The word has no connection with "roar," but is from the Dutch, *op*, up, *roeren*, to stir. (Skeat.)

106.—**since that.** "That" simply strengthens the conjunction "since."

107.—**interdiction.** A legal decree prohibiting persons from the exercise of their legal rights because of mental or moral incapacity; *cf.* interdict=excommunication.

—**accused.** Incriminated. The later Folios read "accursed."

108.—**blaspheme.** Slander.

109.—**Queen.** There is no record of her religious character. The passage is especially applicable to Malcolm's wife, known as Saint Margaret.

111.—**Died every day.** Expressing the life of renunciation; *cf.* St. Paul's "I die daily," 1. Corinthians, xv, 31.

116.—**black scruples.** Suspicions of Macduff's treachery.

118.—**trains.** Plots, devices.

125.—**For.** As being. (Abbott, § 148.)

133.—**here-approach.** *Cf.* l. 148 and l. 91, *n.*

134.—**Siward.** See Dramatis Personæ, *n.*

135.—**at a point.** Fully prepared; *cf.* "appointed."

136, 137.—**chance . . . quarrel.** May the chance of a good issue be proportioned to the righteousness of our cause.

142.—**malady.** Scrofula or king's evil, a disease which was long popularly supposed to yield to the royal touch. Of this belief a contemporary account says—"whilk (which) hath been always thought, and to this day is supposed to be a miraculous and a peculiar gift, and a special grace given to the kings and queens of England. Her Majesty (Elizabeth) only useth godly and divine prayer, with some alms, and referreth the cure to God and to the physician." King James touched for the evil as early as 1603. The royal gift of a gold coin (*cf.* l. 153) was a valued part of the cure; in the reign of Elizabeth the coin known as an angel, from the figure of St. Michael on it, seems to have been used for this purpose (*Chambers's Book of Days*). The prayers used (*cf.* l. 154) tended in time to crystallize into a set form.

—**convinces.** Overcomes, conquers; *cf.* I, vii, 64. (The sense is etymological—L. *con* and *vincere*, to conquer.)

143.—**assay.** Putting forth of one's strength or energy; best effort. (N. E. D.)

145.—**presently.** At once.

148.—**here-remain.** *Cf.* l. 133.

152.—**mere.** Unmixed with anything else, hence, utter.

159.—**speak him.** Declare him.

165.—**know itself.** Realize itself; *cf.* II, iii, 72.

169.—**are made.** *Cf.* "He made a groan,"—*Pericles*, IV, ii, 117.

170.—**modern.** Common, every-day.

—**ecstasy.** Fit of passion.

171.—**for who.** Undeclined "who" for "whom."

172.—**flowers in their caps.** Worn as badges of the family to which they belong.

173.—**or ere.** Both words go back to a common source (OE. *ar*, ere, before). "Or," meaning "before," became obsolete, and so was retained only in this compound emphatic expression "or ere." Later on "ere" was confused with "e'er," and the phrase "or ever" arose.

174.—**nice.** Accurate, precise.

175.—**That of an hour's age**, etc. That is, news of an hour ago is old and brings the man who tells it into derision.

176.—**teems.** Brings forth. (OE. *teman*, to produce.)

179.—**at peace.** The euphemism recalls "Is it well with the child? . . . It is well,"—2. Kings, iv, 26; also *Richard II*, III, ii, 127.

183.—**were out.** Were under arms, had taken the field.

184.—**witnessed.** Proved.

185.—**for that.** "That" merely adds to the conjunctional force. (Abbott, § 287.)

—**power.** Forces.

186.—**time of help.** Now is the moment when your help is called for.

191.—**better soldier none.** (There is) none. (Abbott, § 403.)

194.—**would be.** Need to be.

195.—**latch.** Catch. (ME. *lacchen*, to catch; OE. *læccan*, to seize.)

196.—**fee-grief.** Personal sorrow. "Fee" is literally the grant of land, property held by an individual; *cf.* "fee-simple."

206.—**quarry.** A heap of slaughtered game. (Skeat.)

208.—**ne'er pull your hat.** Shakespeare writes, conscious of the actor's part.

210.—**Whispers the o'erfraught heart.** Whispers to; *cf.* l. 159. (Abbott, § 200.)

212.—**must.** Was destined. (Abbott, § 314.)

213.—**I have said.** *Cf.* Matthew, xxvi, 64.

216.—**He has no children.** Malone referred "he" to Malcolm, understanding the passage to mean—Malcolm has no children, and so cannot understand a father's grief. Steevens took the meaning as "Macduff could not, by retaliation, revenge the murder of his children, because Macbeth had none; or that if he had any, a father's feelings would have prevented him from the deed." Nothing is gained for either of these interpretations by Buchanan's mention of Macbeth's son Luthlac, who succeeded him on the throne; so far as this play is concerned Macbeth has no children. And the application to Macbeth is of far greater dramatic weight.

Symonds remarks: "*Macbeth* has several of these memorable condensations of a great matter into a little compass, of which Macduff's 'he has no children!' is perhaps the most famous in literature."

217.—**hell-kite.** The kite is the bird of prey that prefers weak, sickly, or dead bodies. Macbeth added devilish qualities ("hell-kite") to the nature of the bird of prey.

218.—**dam.** Halliwell quotes "young chickens even from the dam,"—Eliote's *Dictionarie*, ed. Cooper, 1559.

220.—**Dispute it,** etc. Turn your grief into fight.

222.—**such things were.** Such things once existed; *cf. Troja fuit.*

223.—**that.** Frequent after "such" in the sense of "as."

225.—**naught.** Morally bad, wicked.

229.—**Convert.** Change, turn; the intransitive use is rare.

232.—**intermission.** Delay, respite; obsolete in this sense.

—**front to front.** Face to face. (Fr. *front*, L. *frontem*, the forehead, face.)

235.—**tune.** Folio[1] reads "time," amended by Rowe to "tune."

236.—**power.** See l. 185, *n.*

237.—**our lack . . . leave.** We need nothing but our formal dismissal from the King.

238.—**powers above.** This shows the counteraction allied with the heavenly powers in contrast with Macbeth's union with the "instruments of darkness" in I, iii, 124.

239.—**put on.** Set to work.

—**instruments.** Agents, *i. e.*, Macduff and Malcolm.

Act Fifth

The Fifth Act embodies the catastrophe of this play—in this tragedy a double catastrophe since Lady Macbeth is involved with Macbeth in the action. The clash of action and counteraction which has been preparing in the Fourth Act is here effected, and out of it comes the final solution of the business of the play. The catastrophe should be scanned for its threefold movement—the death of Lady Macbeth and Macbeth in the outer action, the mental tortures and world-weariness of their inner lives, the fulfilment of the prophecies in the supernatural action.

Scene I

Scene I. This scene is entirely Shakespeare's creation. Scattered through the action, apostrophe and soliloquy have made clear the story of Macbeth's inner life; but, except a few lines in III, ii, 4-7, there is no revelation of the real impressions of the action on Lady Macbeth. She thought to "unsex herself" by her imperious will; what is the real story of her acts? her ambition? her physical reaction from murder and blood? her relation to her husband? to his later crimes? to happiness? to the hereafter? All this great interest Shakespeare has saved up and presents in this scene, and he makes the revelation probable, romantic, impressive by the circumstances of sleep-walking and the terrified listeners.

Entrances. Physic. Medicine; now archaic. It was the custom then as now for people of high rank, especially sovereigns, to have attendant physicians.

—waiting gentlewoman. A female attendant (originally a gentlewoman by birth) upon a lady of rank, now only historical. (N. E. D.) By the custom of the time, which still prevails with royalty, women of rank were in the service of the queen; these were of gentle birth.

Setting. Dunsinane. Here Macbeth had, according to Holinshed, built a mighty castle. It was over the building of

this castle that the quarrel arose between Macbeth and Macduff, due to the refusal of Macduff to be present personally while his share of the undertaking was being accomplished.

4.—**went into the field.** Engaged in military operations. (N. E. D.) This suggests Macbeth's side of IV, iii, 183, also the arrival in Scotland of the expedition mentioned in IV, iii, 239, and Macbeth's operations against it.

5.—**nightgown.** See II, ii, 70, *n.*

6.—**closet.** The private apartment of a great personage.

—**take forth paper.** A reminiscence of I, v, 1 *ff.*

11.—**effects of watching.** The deeds of our waking hours.

12.—**slumbery agitation.** Movement in sleep; sleep-walking.

15.—**after her.** Giving her words.

17.—**witness to confirm.** This prepares for the appalling scene to follow: the story is too dangerous for her to utter without witnesses against her queen.

18a.—**Enter Lady Macbeth.** Note the enhancing of the soliloquy by the presence of the watchers; they serve as chorus.

19.—**guise.** Custom, practice.

20.—**close.** Concealed.

25.—**sense is.** Folio [1] reads "sense are."

26.—**rubs her hands.** *Cf.* II, ii, 64.

31.—**Yet here's a spot.** Story LXXIV of *The Early English Versions of the Gesta Romanorum* tells of a murderess who could not cleanse her hands of blood—"no not water or any other liquor might wash it away." One version speaks of the stain as "four circular marks."

35.—**One; two.** An echo of II, i, 32, 62.

36.—**Hell is murky.** A flash of the hereafter has appalled her here.

—**Fie.** In earlier use expressive of disgust or indignant reproach. (N. E. D.)

37.—**a soldier and afeard.** *Cf.* I, vii, 39.

38.—**accompt.** A variant form of "account."

39 f.—**old man . . . blood in him.** An echo of II, ii, 55, with the added touch of the horror of the murder scene, and of the strangeness of the persistence of the blood. We have all experienced in dreams the persistent query.

42.—**Thane of Fife.** *Cf.* IV, ii.

44.—**no more o' that.** See III, iii, 53.

45.—**starting.** The visible motion by which he had shown himself aware of the presence of the ghost of Banquo.

46.—**Go to.** Usually an exclamation of impatient dismissal of the subject; *cf.* our modern "go on." The Doctor has made up his mind thus far in the case and looks on that much as settled.

47.—**she has spoke,** etc. The gentlewoman's faith in her mistress is merely shaken; she implies that the accusing words may be delirium.

49.—**smell of blood still.** Again an echo of II, ii, 55, 64. Out of this and the preceding references we are able to build up the full story of the impression that the deed of crime made on Lady Macbeth, though at the time of the murder her physical reactions were controlled by her will.

—**perfumes of Arabia.** Arabia from the earliest times was renowned for its perfumes, particularly frankincense. Her fame was diffused both by classical writers, such as Strabo and Pliny, but also by the Biblical narrative of the Nativity; the Psalm regarded as prophetic reads in the Prayer Book version, "The kings of Arabia and Saba shall bring gifts,"—Psalm lxxii, 10.

54.—**dignity.** Honor, rank.

57.—**beyond my practice.** *Cf.* V, iii, 45.

58.—**which.** "Which" continued into El. E. its relative use applied to persons; *cf.* "Our father which art in heaven," Luke, xi, 2.

59.—**holily.** In holy fashion, with due religious rites.

60.—**Wash your hands.** *Cf.* II, ii, 46 *f.*, 67.

—**put on your nightgown.** *Cf.* II, ii, 70. Folio [1] reads "Put on your nightgown, look," etc. The scenes referred to are separate; hence the reading of our text.

61.—**Look not so pale.** *Cf.* III, iv, 67.

62.—**on 's grave.** Of his grave. According to N. E. D. both "of" and "on" were frequently reduced in speech to "o'". Hence confusion arose, by which "on" was used for "of" and vice versa; *cf.* "fond on her," *Midsummer Night's Dream,* II, i, 266; "dreams are made on," *Tempest,* I, ii, 87; "jealous on me," *Julius Cæsar,* I, ii, 71; and "death of thy soul," *Macbeth,* V, iii, 16.

63.—**Even so?** The Doctor is startled by the sudden clue to the murder of Banquo.

64.—**To bed.** "Shakespeare makes the semiconscious purpose of getting to bed reflect Lady Macbeth back to her going to bed on the night of Duncan's murder, the knocking at the gate, Macbeth's dazed mental condition, and, supreme touch, the helpless regret of his 'Wake Duncan with thy knocking: I would thou could'st.'" (Liddell.)

—**knocking at the gate.** *Cf.* II, ii, 65.

65 *f.*—**what's done.** This is the fatalistic note which shuts the gate of repentance to them.

73.—**God forgive us all.** "The words give a deep touch of human sympathy: the evidence of a terrible punishment for sin always makes the beholder feel the weakness of his own nature, 'saved as by fire.'" (Liddell.)

74.—**means of all annoyance.** Means of doing herself harm, *i. e.*, killing herself; this is the note of preparation for the catastrophe of Lady Macbeth's end.

76.—**mated.** Rendered helpless by terror, shame, discouragement.

77.—**Good-night, good doctor.** These words mark the return to the ordinary relations of life after the tension of the scene.

Scene II

Scene II. This scene still further establishes the counteraction as the instruments put on by the powers above to rescue the country from the desperate rule of Macbeth.

The details are suggested by Holinshed, § 18.

Setting. The Country near Dunsinane. This is Capell's. According to Gorton, *Topographical Dictionary*, Dunsinane Hill is in Collace, Shire of Perth. On its summit is an oval area, encompassed by a double entrenchment, the site of the castle; and full in view is Birnam Wood.

Entrances. Drum and colors. "Colors" means a flag, probably from the presence of several colors in the same flag.

1.—**power.** See IV, iii, 185, *n.*

2.—**uncle Siward.** King Duncan's wife was the daughter of Earl Siward. See Dramatis Personæ, *n.*

3.—**revenges.** Plural as indicating the different "causes" to be avenged.

—**dear.** Precious, first in importance.

4.—**the bleeding and the grim alarm.** Deeds of slaughter and war. "The" is used to express concreteness, even notoriety. (Abbott, § 92.)

5.—**mortifièd.** Almost dead. The same idea is found in *Julius Cæsar*, where Brutus's words arouse the sick man Ligarius, "Thou like an exorcist hast conjured up My mortified spirit." (II, i, 323, 324.)

—**Birnam Wood.** See IV, i, 93, *n.*

6.—**well.** Advantageously.

8.—**file.** See III, i, 95, *n.*

10.—**unrough.** Beardless, smooth-faced. "Rough" is frequent in El. E. for "hairy," similarly "shaver" implied age (*Cf. Jew of Malta*, II, iii.)

11.—**Protest their first of manhood.** Publicly undertake for the first time the deeds of manhood; an echo of the primitive idea that the man is really a man only when he has killed an enemy. Liddell explains "their first of manhood" as the "down on their unrough chins."

—**protest.** See III, iv, 105, *n.*

12.—**Dunsinane he fortifies.** See V, i, *Setting.*

15.—**buckle his distempered cause.** His cause, what he stands for, has grown so bad that his control over his course of life is gone. The figure, of course, is from the disease of dropsy, due, as it was thought, to a lack of proportion ("distempered") in the humors of the body.

17.—**sticking.** The echo answering Macbeth's own cry, "Will all great Neptune's ocean wash this blood Clean from my hand?" (II, ii, 60 *f.*) It also indicates the harassed mind and trammelled action of the royal criminal.

18.—**minutely.** Every minute; minute by minute.

—**faith-breach.** An El. E. compound. See IV, iii, 133, *n.*

20.—**Nothing.** Not at all; adverbial use. (Abbott, § 55.)

21.—**giant's robe.** There is an unidentified folk-story in this allusion.

23.—**pestered senses.** Trammelled, hence harassed.

—**to recoil.** For recoiling; indefinite use of the infinite. (Abbott, § 356.) The passage echoes the flaws and starts of III, iv, 63.

27.—**The medicine of sickly weal.** The man who can remedy the ills of the commonwealth—Malcolm.

28.—**purge.** Cleansing, purification.

30.—**dew the sovreign flower.** The new figure raises the tone of the conclusion of the scene; it is suggestive not only of the sovereignty of Malcolm, but of his power as a sovereign medicine, a medicine of the utmost healing power.

Scene III

Scene III. This scene gives by direct representation the state of Macbeth's mind, and indirectly that of his wife. Note that the representation of Lady Macbeth is direct in Scene i,

and indirect here; that of Macbeth is indirect in Scene ii, and direct here.

It is based on Holinshed, § 18, but Shakespeare's imagination creates the great human elements.

1.—**let them fly all.** Let everybody desert if they will.

3.—**taint.** Be infected with.

5.—**all mortal consequence.** All things that are to happen to man; *cf.* "the life to come," I, vii, 7.

7.—**upon.** Over.

8.—**epicures.** In El E., gluttons. Holinshed records how the frugal Scots despised the English as great eaters—"the riotous manners and superfluous gormandizing brought in among them by the Englishmen."

9.—**The mind I sway by.** The mind that rules my actions; or (Liddell) the mind I govern by, hold my prestige.

10.—**sag.** Droop, hang down by its weight or load;—preserved in the United States and in the Yorkshire dialect. "She be sagged out," *i. e.*, drooping with weariness. (Wright, *Dial. Dic.*) Construe "sag" with "mind" and "shake" with "heart."

10a.—**Enter a servant.** The servant's terror shows the demoralized state of Macbeth's people. His appearance at once touches Macbeth's nerves (l. 11) and renders visible to him the real state of his fortunes.

11.—**cream-faced.** Picturesquely for "pale."

—**loon.** (Dutch *loen*, fool.) A dialect word for stupid, clownish fellow; *cf.* "gray-beard loon" of *The Ancient Mariner*. It is still in common use in Scotland.

15.—**lily-livered.** See II, ii, 65, *n.*

—**patch.** By derivation either the It. *pazzo* (literally "mad"), the buffoon of the Italian farce; or, more likely, from the patched, motley dress of the domestic fool of the Middle Ages.

16.—**Death of thy soul!** Malediction! "Of" equals "on," see V, i, 7, *n.*

17.—**counsellors to fear.** The sense is that pale cheeks speak terror—"they talk of fear," l. 36; the construction is the same as in "purveyors to the king."

—**whey-face.** Colorless, like "cream-faced," "linen cheeks." This is "whey" in the sense of a colorless liquid; with its meaning of acidity it gave rise to the word "Whig."

19.—**face.** The figure gives force here as in IV, ii, 78.

—**Seyton.** His armor-bearer; see below, l. 33, *n.*

20.—**push.** Attack; as in "And sudden push gives them the overthrow." (*Julius Cæsar*, V, ii, 4.)

21.—**chair me ever, or disseat me now.** Folio [1] reads "cheere" and "dis-eate." Attempts have been made to amend this line by reading "disease" for "disseat," giving a contrast of "cheer" and "disease." The emendation is not to be accepted, because "disseat" is an echo of "vaulting ambition, which o'erleaps itself," I, ii, 27, and because the spelling of "cheere" for "chair" (the emendation adopted) represents what was a common pronunciation of "chair" and is still in dialect use. "Chair" meaning throne is very common (Dyce) in El. E.

22, 23.—**My way of life has fallen,** etc. My course of life has declined into autumn. Note the effect of the passage in indicating the progress of time for Macbeth's reign. *Cf.*

> "That time of year thou may'st in me behold
> When yellow leaves, or none, or few, do hang
> Upon those boughs which shake against the cold."
> —*Sonnets*, LXXIII.

—**way.** Dr. Johnson preferred to read "May."

—**sear.** Here either a noun in the sense of "dry, withered condition" or an adjective "withered" qualifying "leaf."

25.—**as.** Frequently used without "such" in the sense of "namely." (Abbott, § 113.)

28.—**mouth-honor.** An El. compound; *cf.* "breathing courtesy." (*Merchant of Venice*, V, i, 141.)

33.—**give me my armor.** The Setons of Touch were, and still are, hereditary armor-bearers to the kings of Scotland. (French, quoted by Furness.)

35.—**moe.** More (of number). (A. S. *ma*, of adverbial origin, gave Mid. E. *mo*, El. E. *moe;* A. S. *mara* gave Mid. E. *more.*)

—**skirr.** A variant of *scour*, to pass over rapidly as on horseback.

37.—**your patient.** The Doctor is now treated with courtesy, as evidenced by the use of "your," but touching Macbeth by his answer the latter breaks out in the more impassioned "thou" of l. 40. The Doctor, of course, always uses "you" to Macbeth; see l. 55.

40.—**mind diseased.** Macbeth passes to his own case.

"Macbeth's insanity, like Hamlet's, is but suggested to the reader: Shakespeare is too much of a poet to declare explicitly what insanity is, or to label Lear, Hamlet, Othello, and Macbeth as mad. They have all 'a fever of the mad' in them that lifts them out of the common range of experience and makes them interesting. Moreover the phenomena of insanity in Shakespeare's time were vague and mysterious, as is evident from Burton's treatment of the subject. The abnormal acts of Hamlet, Macbeth, Lear, and Othello belong to that borderland of diseased mentality which in Elizabethan, as in classic phraseology, was denoted by the term 'melancholy.' Macbeth does not understand human and divine laws,—'*non cognoscit homines, non cognoscit leges,*'—Lear and Othello do not understand women, Hamlet does not understand himself; this touch of the mad, this lack of balance of soul and mind, this 'mind diseased' and all its havoc of human life and human hopes, are the theme of Shakespeare's great tragedies. In *Hamlet* and *Macbeth* the exciting influences of the tragedy come from without, the ghost in the one case, the witches in the other; in *Othello* and *Lear* they work from within, rising from a natural jealousy and suspicion rendered inordinate by an inordinate love. In all it is their failure to understand the souls of men and the laws of life that gives the deep pathos." (Liddell.)

42.—**Raze out.** Erase.

—**written.** On the "tablets of the mind."

43.—**oblivious.** Bringing oblivion, a transferred epithet; *cf.* Iago's "drowsy syrups." (*Othello*, III, iii, 331.)

47.—**physic.** Medicine.

48.—**staff.** Lance, spear; sometimes interpreted as the general's baton, but *cf.* "staves," V, vii, 18.

50, 51.—**cast the water.** To diagnose disease by inspection of urine, an ordinary proceeding in Elizabethan medical practice.

54.—**Pull't off.** The piece of armor which in his unrest he is now taking off. Notice again how Shakespeare writes conscious of the coöperation of action and language in the work of the drama.

55.—**rhubarb.** The drug, and not the edible plant.

—**senna.** Folio [1] reads "Cyme," apparently a printer's error for "cynne," as Folio [2] reads "cæny"; pronounced

see'ny, it would represent a pronunciation still current in dialect.

58.—**it.** See l. 5, *n.*

59.—**bane.** Murder, destruction;—obsolete in this sense. (A. S. *bana*, death, destruction.)

Scene IV

Scene IV. Following his dramatic method, Shakespeare presents the drawing near of two armies by a succession of short scenes alternating from one side to the other.

The details are based on the Holinshed story, § 19.

1.—**cousins.** See IV, ii, 14, *n.*

2.—**That.** When. (Abbott, § 284.)

—**chambers will be safe.** *I. e.*, from Macbeth's mad acts; see III, vi, 32-35; IV, iii, 5.

4.—**Let every soldier hew him down a bough.** "This stratagem is of great antiquity. It is recorded in a *Life of Alexander*, a MS. of the fifteenth century preserved in the library of Lincoln Cathedral. According to Lambarde, 1577, *Topographical Dictionary of England*, it was used in England when William the Conqueror moved on Dover Castle after the battle of Hastings. (J. O. Halliwell-Phillips, *Cursory Memoranda on Shakespeare's Tragedy of "Macbeth."*)

5.—**shadow.** Shelter, screen, conceal.

6.—**discovery.** Pron. as a trisyllable; reconnaissance;—obsolete in this sense.

10.—**setting down before it.** Laying siege to it; note that the phrase is the etymological equivalent of *besiege*. (*Siege*, Fr. *siège*, L. *sedes*, seat.) Modern usage would require "sitting."

11.—**where there is advantage to be given.** The sense of this line is—Wherever there was a chance of success people revolted. For "advantage," see I, ii, 31, *n.*

—**to be given.** Here used absolutely, so that the phrase equals "any advantage given." Some conjecture the proper reading to be "to be gotten, or "to be gone."

12.—**more and less.** High and low.

14.—**censures.** Judgments, criticism. (Lat. *censeo*, I judge);—now obsolete in this sense.

15.—**attend the true event.** Await the facts of the issue.

18.—**What we shall . . . owe.** "Property and allegiance" (Warburton); "our rights and duties" (Singer). But the pas-

sage suggests rather the decision of the court of justice (here the judicial trial by combat) which determines what the contestants are adjudged to hold or to pay over.

19.—**speculative.** Pronounced here as a trisyllable. Men may tell what they surmise, but without certainty of the issue.

20.—**certain issue strokes must arbitrate.** This repeats the thought in *Julius Cæsar*, V, i, 48—"If arguing makes us sweat, The proof of it will turn to ruddy drops." *Cf.* l. 18, *n.*

Scene V

Scene V. See the introductory note to Scene iv. This scene presents two great elements of the action, the final touch of catastrophe in the case of Lady Macbeth, and the final touch of world-weariness and pessimism of life that mark the close of Macbeth's way of life. In this respect his life takes on a tragic aspect.

For the slight details from Holinshed, see § 19.

1.—**outward.** Exterior, obsolete in this sense; not the keep of the castle, but the walls of the outer court. This suggests the first attack in the castle. Keightley changed the reading to ". . . banners! On the outward walls the cry is . . ."; his argument was that the banners flew from the keep, not the walls.

3.—**laugh a siege to scorn.** The story suggested in V, iv, 9, 10, is now completed.

5.—**forced.** Strengthened, reinforced.

6.—**dareful.** Full of defiance.

—**beard to beard.** *Cf.* "front to front," IV, iii, 232; it contains the suggestion of the soldier "bearded like pard." (*As You Like It*, II, vii, 150.)

7.—**beat.** Variant form in El. E. of beaten. See IV, i, 145, *n.*

9.—**forgot.** Variant form in El. E. of *forgotten.*

10.—**senses would have cooled.** The child of terror affecting all physical powers.

11.—**night-shriek.** Such as the owl's. That time passed at II, ii, 16.

—**fell.** A covering of hair or wool, especially when thick or matted; formerly often used in this phrase, but now only of the hides of animals.

12.—**a dismal treatise.** A tragic story.

—**rouse, and stir.** *Cf.* I, iii, 135, *n.*

13.—**As.** As if. (Abbott, § 107.)

—**supped full with horrors.** Horrors are as familiar as daily bread.

14.—**Direness.** A high degree of horror. (Lat. *dirus*, fearful.)

—**slaughterous.** Murderous.

15.—**start me.** Make me start.

17.—**she should have died.** Macbeth's apathy of desperation here shows its fatalistic bent,—some day or other she was due to die. But some interpret—"Her death should have been deferred to a more peaceful hour; had she lived longer, there would at length have been a time for the honors due her as a queen" (Johnson).

18.—**word.** Tidings of her death.

19.—**to-morrow.** Farmer quotes—

> "They follow the crow's cry to their great sorrow—
> Cras, cras, cras, to-morrow we shall amend."
> —Barclay, *Ship of Fools* (1570).

20.—**creeps.** That is, each to-morrow creeps. (Clark-Wright.)

21.—**recorded time.** To the last syllable of the record of time (Hudson); *cf.* George Eliot's "our human scroll" for the completed stretch of human life this side eternity.

23.—**dusty death.** *Cf.* "Dust thou art, and unto dust shalt thou return." (Genesis, iii, 19); "Dust to dust; ashes to ashes." (Prayer Book, "Burial Service.")

—**brief candle.** "Short-lived flame of existence; recurring to the metaphor of l. 22. 'How oft is the candle of the wicked put out,' Job, xxi, 17; see also xviii, 6, and Psalm xviii, 28." (Verity.)

Allen thinks that there is a suggestion of the *ignis fatuus*, "fool's light," in the passage.

24.—**shadow.** Picture;—a frequent sense in El. E.

—**poor player.** Again the sense of reality is heightened by an allusion to the stage.

25.—**frets.** Contemptuous for the actor's presentation of passions.

28.—**Signifying.** Macbeth's monologue here is full of the pessimistic expression of the final state of his mind—the Nemesis of his crime, the catastrophe of the inner action, the settlement of his account with life—"nought's had, all's spent." Contrast the glory of his life at its height—I, ii, 16-24.

30.—**Gracious my lord.** Gracious is used as a courteous epithet in referring to royalty; "my lord," as a title is thought of

as one word, hence the place of the adjective. (*Cf.* "Gentle my lord," III, ii, 27, *n* ; and Fr. *cher monsieur, un milord*, etc.)

31.—**should.** Ought to; see I, iii, 45, *n.*

33.—**the hill.** Dunsinane Hill; see IV, i, 93, *n.*

37.—**this three mile.** "Three mile" is thought of as a unit of distance; a league. Birnam is really twelve miles from Dunsinane.

40.—**cling thee.** Cause thy body to shrivel and waste away. (A. S. *clingan*, to shrivel.)

—**sooth.** Truth. (A. S. *soth*, truth.)

42.—**I pull in resolution.** He is now less resolute and less certain in his own mind of the outcome; the figure is of a horseman who checks his headlong speed as the road grows uncertain.

43.—**doubt.** Fear. (O. Fr. *doute* meant both doubt and fear.)

—**equivocation.** Using a word in more than one sense; ambiguity; particularly used where a part of the statement is suppressed, to allow the hearer to be misled. See II, iii, 10, *n.*

47.—**avouches.** Asserts as truths.

49.—**a-weary of the sun.** An El. phrase (Liddell) for *tedium vitæ*. Note the bearing of this on the atmosphere of night throughout the play.

—**a-weary.** Intensive of "weary."

50.—**wish the estate of the world,** etc. Macbeth wishes the established order of things swept away. He offers a brilliant condensation of the picture of the end of the world given in Revelation, vi, 12-16.

51.—**alarum bell.** Call to arms; *cf.* II, iii, 65, *n.* The bell was so used in *Othello* (II, iii, 161).

—**wrack.** Destruction, ruin, as in "rack and ruin," though here the earlier "w" has been lost.

52.—**harness.** Armor.

Scene VI

Scene VI. This advances the action to the crisis of attack. It develops the story suggested in V, v, 37.

The details are from Holinshed, § 20.

1.—**leavy.** Leafy, but the form *leavy* is more in accordance with the rule for the softening of the final consonant; *cf. leaf, leaves.*

4.—**battle.** Division in battle array; *cf. Julius Cæsar*, V, i, 4.

6.—**our order.** Plan of battle. (Liddell.)

7.—**do we but find.** Inverted condition, if we do.

—**power.** See IV, iii, 185, *n.*

10.—**harbingers.** Usually forerunners effecting the preparations for the lodging of great folk travelling.

Scene VII

Scene VII. The scene is planned to alternate the two sides of the action and so advance the whole story up to the catastrophe. Macbeth's success against young Siward is a point of success to emphasize the final fall.

The details are from Holinshed, §§ 20, 21.

1.—**tied me to a stake.** A metaphor from the sport of bear-baiting, in which "the bear was tied to a stake and baited with dogs, a certain number at a time. Each of these attacks was technically termed a course."—Aldis Wright (N. E. D.). The sport was a favorite with the Elizabethans, and buildings were erected for the observation of the sport; plays were often acted in the "bear-gardens."

2.—**course.** See above.

—**What's he.** Who can he be. (Abbott, § 254.)

16.—**haunt me.**—Macduff feels himself responsible for the loss of his family, and as nearest kinsman must exact the payment of atoning blood.

17.—**wretched kerns.** Here used generally for the poor rank and file; *cf.* I, ii, 13, *n.*

18.—**staves.** Spears, lances.

—**either.** The metre requires the one-syllable pronunciation "or."

22.—**bruited.** Noisily announced. (F. *bruit*, noise, clamor.)

24.—**gently rendered.** Surrendered with little opposition or fighting.

27.—**day . . . professes yours.** The victory almost declares itself yours.

29.—**strike beside us.** We have met foes who have joined our ranks and fight on our side. Clark-Wright and Verity interpret —deliberately miss us.

Scene VIII

Scene VIII. This presents the main catastrophe.

The details are from Holinshed, § 20.

In the Folio this scene up to l. 34 was incorporated in Scene VII. Dyce amended it.

1.—**Roman fool, and die,** etc. A reference to the frequent death of the Roman soldier who, when the field went against him, fell on his sword; Cato of Utica, Brutus, and Cassius all met death in that fashion. Macbeth still feels confidence in the oracles and despises the Roman fashion.

2.—**whiles.** See I, v, 6, *n.*

—**lives.** Living men.

3.—**hell-hound.** See "hell-kite," IV, iii, 217, *n.*

4.—**Of all men else.** A confusion of two constructions—"all men" and "more than any one else." (Abbott, § 409.)

6.—**get thee back.** In the field of battle the older and better Macbeth returns: this enhances his tragic end.

7.—**bloodier villain than.** Transposed adjective—a characteristic of the style of this play.

9.—**intrenchant.** Incapable of being cut. The form is active, "cutting," but the participial ending with Shakespeare had both the active and passive meaning. (Abbott, § 3.)

11.—**crests.** The apexes of the helmets; hence the helmets or headpieces.

13.—**Despair thy charm.** "Of" omitted. (Abbott, § 200.)

14.—**angel.** The devil. "Angel" was used in El. E. as a common term for either good or bad spirits.

—**still.** Ever.

15.—**Macduff was from his mother's womb.** See Holinshed, § 19.

16.—**untimely ripped.** The release from the mother's womb of a child which could not be born naturally because of some malformation, was done by cutting; the operation is called the Cæsarian section (Cæsar was so born). In mythology such a birth is ascribed to many heroes.

18.—**my better part of man.** "The better part of my manhood" (Clark-Wright); but possibly "spirit" as against body; *cf.*

> "My better parts
> Are all thrown down; and that which here stands up
> Is but a quintain, a mere lifeless block."
> —*As You Like It*, I, ii, 261 *ff.*

19.—**juggling fiends.** *Cf.* III, v, and IV, i.

20.—**palter.** Shift, shuffle, play fast and loose.

24.—**show and gaze.** That which is shown and stared at; the reference is to the wonders shown at fairs. In *The Tempest*, Trinculo thinks what a show piece Caliban would make:—"Were

I in England now, as once I was, and had but this fish painted, not a holiday fool there but would give a piece of silver. . . . There would this monster make a man; any strange beast there makes a man. (II, ii, 28 *ff.*)

25, 26.—**monsters Painted upon a pole.** The picture hung on a pole outside the booth in which the monsters were exhibited.

29.—**baited.** Worried by dogs; hence harassed. *Cf.* V, vii, 1., *n.*

32.—**the last.** The last oracle; IV, i, 79 *ff.*

33.—**throw.** The significant end of the parley. Shakespeare suits the action to the word and the word to the action here as elsewhere.

34.—**damned be him.** In strict grammar "damned be he." The use of *him* here is brought about by such constructions as, "Let him be damned," *2. Henry IV*, I, ii, 39, and "Fare thee (for thou) well," etc.

—"**Hold, enough!**" "To cry hold is the word of yielding." (Carew's *Survey of Cornwall,* cited by Tollet.)

34a.—**Exeunt fighting.** The stage directions of Folio[1] are here followed against the modern emendations. The evident purpose of the Folio is to show the confusion and hurly-burly of battle. Macbeth and Macduff fight as they go out; they are still fighting as they come on again in the press, when Macbeth is slain and borne off in the retreat. When Malcolm and his party reach the spot, Macduff reappears with the gory head of his enemy as proof of victory.

35.—Here Scene viii, according to Folio[1], begins.

36.—**go off.** Die.

39.—**soldier's debt.** Service due by a soldier.

40.—**Only lived but till.** Pleonasm for emphasis, common in El. E. (Abbott, § 130.) This coincides with "protest their first of manhood," V, ii, 11.

41.—**the which.** *Cf.* III, i, 16, *n.*

—**prowess.** Here monosyllable.

42.—**unshrinking station.** The place in which he fought unshrinking.

47.—**God's soldier be he.** An echo of the spirit of the Crusaders.

49.—**wish him to a fairer death.** "Wish" is used in the sense of "commend"; *cf.* "I will wish him to her father." (*Taming of the Shrew,* I, i, 113.)

50.—**knolled.** Variant form of "knell."

52.—**parted well.** A comparison with a traveller leaving the inn.

53a.—**with Macbeth's head.** The Folio adds "on a pole."

55.—**time is free.** "Time" here almost in the sense of kingdom.

56.—**thy kingdom's pearl.** *Cf.* "country's honor," III, iv, 40; —the best men of thy kingdom. "Pearl" is here collective. Macduff sees a crown of manhood as the loyal nobles circle their King.

62.—**make us even.** By reward.

63.—**earls, the first.** "At his coming, many of them that were thanes afore, were made earls; as Fife, Menteith, Athol, Lennox, Murray, Caithness, Ross, and Angus. This was the first earls this time among us."—Hector Boece (Bellenden), 277.

64.—**What's more to do.** To be done.

65.—**Which would be planted newly with the time.** What new things should be undertaken with new times.

66.—**As.** See V, iii, 23, *n.*

—**exiled friends.** *Cf.* III, vi, 48.

68.—**producing forth.** Bringing forth (for punishment).

—**ministers.** Agents.

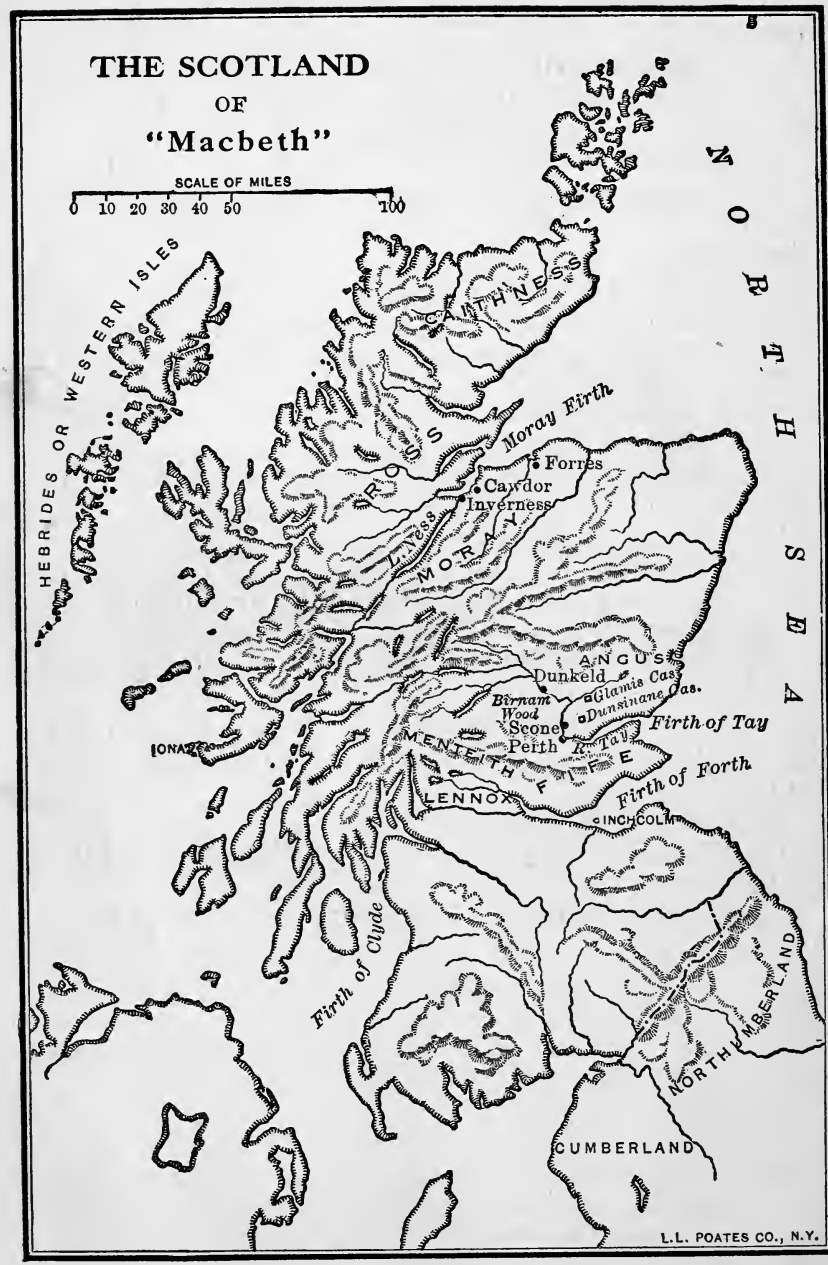
69.—**dead butcher and his fiend-like queen.** This is the view of external justice merely.

The term "butcher" applied to Macbeth is an echo of Bellenden's tr. of Hector Boece, who calls him "this bloody fleschoure" (*i. e.*, butcher).

70.—**self.** Own; obsolete in this use.

72.—**grace of Grace.** Divine guidance; "Grace" used for the source of grace—God.

74, 75.—**one, Scone.** *One,* formerly pron. *ōne;* hence the rime.



THE SCOTLAND OF "MACBETH"

APPENDIX I

HOLINSHED'S STORY OF MACBETH

From Ralph Holinshed's *Chronicle of Scotland*, 1577. The spelling and punctuation are modernized, and the less important elements of the narrative summarized [ ] or abbreviated (. . .). Unusual words or senses are glossed in parentheses.

1. The Reign of Duncan.

After Malcolm, succeeded his nephew Duncan, the son of his daughter Beatrice; for Malcolm had two daughters, the one which was this Beatrice. . . . The other, called Doada, was married unto Sinel, the Thane of Glamis, by whom she had issue, one Macbeth, a valiant gentleman, and one that if he had not been somewhat cruel of nature might have been thought most worthy the government of a realm. On the other part, Duncan was so soft and gentle of nature that the people wished the inclinations and manners of these two cousins to have been so tempered and interchangeably bestowed betwixt them, that where the one had too much of clemency, and the other of cruelty, the mean virtue betwixt these two extremities, might have reigned by indifferent (*equal*) partition in them both, so should Duncan have proved a worthy king, and Macbeth an excellent captain.

The beginning of Duncan's reign was very quiet and peaceable, without any notable trouble; but after it was perceived how negligent he was in punishing offenders, many misruled persons took occasion thereof to trouble the peace and quiet state of the commonwealth, by seditious commotions which had their first beginnings in this wise.

2. The Rebellion of the West. (*Macbeth*, I, ii.)

Banquo, the Thane of Lochaber, of whom the house of Stuarts is descended . . . as he gathered the finances due to the king, and further punished somewhat sharply such as were

notorious offenders, being assailed by a number of rebels inhabiting in that country, and spoiled of the money and all other things, had much ado to get away with life after he had received sundry grievous wounds amongst them. Yet escaping their hands, after he was somewhat recovered of his hurts and was able to ride, he repaired to the court, where making his complaint to the king in most earnest wise, he purchased (*brought it about*) at length that the offenders were sent for by a sergeant-at-arms, to appear to make answer unto such matters as should be laid to their charge. But they, augmenting their mischievous acts with a more wicked deed, after they had misused the messenger with sundry kinds of reproaches, they finally slew him also.

Then, doubting not but for such contemptuous demeanor against the king's regal authority they should be invaded with all the power the king could make, Macdowald, one of great estimation among them, making first a confederacy with his nearest friends and kinsmen, took upon him to be chief captain of all such rebels as would stand against the king, in maintenance of the grievous offences lately committed against him. . . . He used also such subtle persuasions and forged allurements, that in a small time he had got together a mighty power of men. For out of the Western Isles, there came unto him a great multitude of people, offering themselves to assist him in that rebellious quarrel, and out of Ireland in hope of the spoil came no small number of kerns and gallowglasses, offering gladly to serve under him. . . . Macdowald thus having a mighty puissance (*force*) about him, encountered with such of the king's people as were sent against him into Lochaber, and discomfiting (*defeating*) them, by fine (*sheer*) force took their captain Malcolm, and after the end of the battle smote off his head.

This overthrow being notified to the king, did put him in wonderful fear, by reason of his small skill in warlike affairs. Calling therefore his nobles to a council he asked them of their best advice for the subduing of Macdowald and other the rebels.

Here, in sundry heads, as it ever happeneth, began sundry opinions, which they uttered according to every man his skill, at length Macbeth, speaking much against the king's softness and over much slackness in punishing offenders . . . he promised notwithstanding, if the charge were committed unto him and to Banquo, so to order the matter, that the rebels should be shortly vanquished and quite put down, and that not so

much as one of them should be found to make resistance within the country.

And even so it came to pass; for being sent forth with a new power, at his entering into Lochaber, the fame of his coming put the enemies in such fear that a great number of them stole secretly away from their captain Macdowald, who nevertheless, enforced thereto, gave battle unto Macbeth, with the residue which remained with him. [Macdowald was defeated and fled to the castle where his family was. Finding defence impossible, he killed his wife and children and then himself. On entering the castle Macbeth caused the head of the dead rebel to be cut off and set on a pole. He then sent it as a present to the king. The body he had hung high on a gallows. When the men of the Western Isles sued for pardon he mulcted them of heavy fines, and took those whom he found in arms in Lochaber and put them to death. This course earned him the hatred of the Islesmen, but finally he restored order.]

3. Macbeth's Victory over the Danes. (*Macbeth*, I, ii.)

Thus was justice and law restored again to the old accustomed course by the diligent means of Macbeth. Immediately whereupon word came that Sweno, King of Norway, was arrived in Fife with a puissant (*powerful*) army to subdue the whole realm of Scotland.

This Sweno was the son of Sweno, the Danish conqueror of England. . . . The pretence of his coming was to revenge the slaughter of his uncle Camus, and other of the Danish nation slain at Barre Crowdane and Gemmer. The cruelty of this Sweno was such that he neither spared man, woman, nor child, of what age, condition, or degree soever they were.

[Duncan roused by the necessity assembled an army against Sweno, of which one division was headed by Macbeth, another by Banquo, and the third he commanded himself. The armies met at Culross, where the Scotch were defeated after a battle which tried the victors almost as much as the vanquished. For this reason the advantage was not pursued. The Danes put to death only those found with arms. Duncan fled to the castle of Bertha, while Macbeth raised new forces. Sweno besieged the castle, and Duncan, having sent word to Macbeth to wait at Inchcuthill for further orders, put himself into communication with Sweno and pretended to be willing to yield the castle. As evidence of his good faith he sent much-needed supplies to the

Danish army. With the ale and bread the Scots mixed the juice of meiklewort berries, which had the effect of sending the Danes into such a deep sleep that they fell easy victims to Macbeth, to whom Duncan had sent word of his stratagem. Sweno and ten others alone escaped to the ships. These they found almost deserted, for the sailors had come to the castle for the Scottish good cheer. But one ship was with difficulty manned, and in that he sailed away. While the Scottish were still occupied with rejoicing, word was brought that Canute, King of England, was on his way to revenge his brother Sweno's overthrow.]

To resist these enemies, which were already landed and busy in spoiling the country, Macbeth and Banquo were sent with the king's authority, who having with them a convenient power (*adequate force*), encountered the enemies, slew part of them, and chased the other to their ships. They that escaped and got once to their ships obtained of Macbeth for a great sum of gold that such of their friends as were slain at this last bickering (*conflict*) might be buried in Saint Colme's Inch. In memory whereof, many old sepultures are yet in the said Inch, there to be seen graven with the arms of the Danes, as the manner of burying noblemen still is, and heretofore hath been used. A peace was also concluded at the same time betwixt the Danes and Scottishmen. . . .

4. The Meeting with the Witches. (*Macbeth*, I, iii.)

Shortly after happened a strange and uncouth (*rare*) wonder, which afterward was the cause of much trouble in the land of Scotland, as ye shall after hear. It fortuned (*happened*) as Macbeth and Banquo journeyed toward Forres, where the king as then lay, they went sporting by the way together without other company, save only themselves, passing through the woods and fields, when suddenly in the midst of a laund (*grassy plain*) there met them three women in strange and ferly (*wild*) apparel, resembling creatures of an elder world, whom when they attentively beheld, wondering much at the sight, the first of them spake and said: "All hail, Macbeth, Thane of Glamis!" (for he had lately entered into that dignity and office by the death of his father Sinel). The second of them said: "Hail, Macbeth, Thane of Cawdor!" but the third said: "All hail, Macbeth, that hereafter shall be King of Scotland!"

Then Banquo: "What manner of women," saith he, "are you, that seem so little favorable unto me, where as to my fellow

here, besides high offices, ye assign also the kingdom, appointing forth nothing for me at all?" "Yes," saith the first of them, "we promise greater benefits unto thee than unto him; for he shall reign indeed but with an unlucky end; neither shall he leave any issue behind him to succeed in his place, where contrarily thou indeed shalt not reign at all, but of thee those shall be born which shall govern the Scottish kingdom by long order of continual descent." Herewith the foresaid women vanished immediately out of their sight. This was reputed at the first but some vain fantastical illusion by Macbeth and Banquo, insomuch that Banquo would call Macbeth in jest, King of Scotland; and Macbeth again would call him in sport likewise the father of many kings. But afterward the common opinion was, that these women were either the weird sisters, that is, as ye would say, the goddesses of destiny, or else some nymphs or fairies, endued with knowledge of prophecy by their necromantical science, because everything came to pass as they had spoken.

For shortly after, the Thane of Cawdor being condemned at Forres of treason against the king committed, his lands, livings, and offices were given of the king's liberality to Macbeth. The same night after, at supper, Banquo jested with him and said: "Now Macbeth thou hast obtained those things which the two former (*first*) sisters prophesied, there remaineth only for thee to purchase (*get*) that which the third said should come to pass." Whereupon Macbeth revolving the thing in his mind, began even then to devise how he might attain to the kingdom; but yet he thought with himself that he must tarry a time, which should advance him thereto, by the divine providence, as it had come to pass in his former preferment.

5. Malcolm made Prince of Cumberland. (*Macbeth*, I, iv.)

But shortly after it chanced that King Duncan, having two sons by his wife, which was the daughter of Siward earl of Northumberland, he made the elder of them, cleped (*called*) Malcolm, Prince of Cumberland, as it were thereby to appoint him his successor in the kingdom immediately after his decease.

Macbeth sore troubled herewith, for that he saw by this means his hope sore hindered, where by the old laws of the realm the ordinance was, that if he that should succeed were not of able age to take the charge upon himself, he that was next of blood unto him should be admitted, he began to take counsel how he might usurp the kingdom by force, having a just quarrel

(*cause*) so to do, as he took the matter, for that Duncan did what in him lay to defraud him of all manner of title and claim, which he might in time to come pretend unto (*lay claim to*) the crown.

Prophecies move men to unlawful attempts.

The words of the three weird sisters also, of whom ye have heard, greatly encouraged him hereunto, but specially his wife lay sore upon him to attempt the thing, as she that was very ambitious, burning in unquenchable desire to bear the name of a Queen.

6. Duncan's Murder. (*Macbeth*, II, ii.)

At length therefore, communicating his purposed intent with his trusty friends, amongst whom Banquo was the chiefest, upon confidence of their promised aid, he slew the king at Inverness, or as some say at Botgosuane, in the sixth year of his reign.

(At this point Shakespeare uses suggestions from Holinshed's story of the murder of King Duff, Duncan's great-great-uncle, by Donwald and his wife.)

[King Duff incurred the enmity of his turbulent nobles by enforcing the laws against them. He then fell into a languishing disease, and there was a murmuring amongst the people that it was no natural ailment, but the result of magic, practised by certain witches at Forres. King Duff sent there to investigate this rumor, and his messengers to the castle of one Donwald, who had always been faithful to the king. It was found that the soldiers had a clear knowledge of the rumor, for one of them kept a young woman who was the daughter of one of the supposed witches.]

Whereupon learning by her confession in what house in the town it was where they wrought their mischievous mystery, he sent forth soldiers about the midst of the night, who breaking into the house, found one of the witches roasting upon a wooden broach (*spit*) an image of wax at the fire, resembling in each feature the king's person, made and devised, as is to be thought, by craft and art of the devil; another of them reciting certain words of enchantment, and still (*ever*) basted the image with a certain liquor very busily. The soldiers finding them occupied in this wise, took them, together with the image, and led them into the castle, where being straitly examined for what purpose they went about such manner of enchantment, they an-

swered, to the end to make away the king; for as the image did waste afore the fire, so did the body of the king break forth in sweat. And as for the words of the enchantment, they served to keep him still waking from sleep, so that as the wax ever melted, so did the king's flesh; by the which means it should have come to pass that when the wax was once clean consumed the death of the king should immediately follow. So were they taught by evil spirits, and hired to work the feat by the nobles of Murrayland. The standers by, when they heard such an abominable tale told by these witches, straightway brake the image and caused the witches (according as they had well deserved) to be burnt to death.

[King Duff, restored to health, organized an expedition, pursued and captured some of the rebel nobles, among whom were relatives of Donwald's, and put them to death. Donwald interceded for his kinsmen, pleading his loyal service, but met with refusal. He brooded upon the king's lack of gratitude, and entertained thoughts of revenge, to which his wife urged him. When she thoroughly understood his state of mind counselled him: "Sith (*since*) the king used (*is accustomed*) to lodge in his house without any guard about him, other than the garrison of the castle, which was wholly at his commandment, to make him away, and showed him the means whereby he might soonest accomplish it."]

Donwald being thus the more kindled in wrath by the words of his wife, determined to follow her advice in the execution of so heinous an act. Whereupon devising with himself for awhile which way he might best accomplish his cursed intent, at length got opportunity, and sped his purpose as followeth. It chanced that the king upon the day before he purposed to depart forth of the castle, was long in his oratory at his prayers, and there continued till it was late in the night. At the last, coming forth, he called such afore him as had faithfully served him in pursuit and apprehension of the rebels, and giving them hearty thanks, he bestowed sundry honorable gifts amongst them, of the which number Donwald was one, as he that had been ever accounted a most faithful servant to the king.

At length, having talked with them a long time, he got him into his private chamber, with two of his chamberlains only, who having brought him to bed, came forth again, and fell to banqueting with Donwald and his wife . . . till they had charged their stomachs with such full gorge that their heads

were no sooner got to the pillow but asleep they were to fall, that a man might have removed the chamber over them sooner than to have awaked them out of their drunken sleep.

Then Donwald, though he abhorred the act greatly in heart, yet through the instigation of his wife he called four of his servants unto him . . . and now declaring unto them after what sort they should work the feat they gladly obeyed his instructions, and speedily going about the murder, they entered the chamber in which the king lay, a little before cock's crow, where they secretly cut his throat as he lay sleeping.

[The body was removed at once to the fields, and there buried in the bed of the stream. This was done at Donwald's request, in order that the corpse might never identify him as the murderer by bleeding in his presence—a popular superstition.]

Donwald, about the time that the murder was in doing, got him amongst them that kept the watch, and so continued in company with them all the residue of the night. But in the morning when the noise was raised in the king's chamber how the king was slain, his body conveyed away, and the bed all bewrayed (*defiled*) with blood; he with the watch ran thither, as though he had known nothing of the matter, and breaking into the chamber, and finding cakes of blood in the bed, and on the floor about the side of it, he forthwith slew the chamberlains, as guilty of that heinous murder, and then like a mad man running to and fro, he ransacked every corner within the castle, as though it had been to have seen if he might have found either the body, or any of the murderers hid in any privy place; but at length coming to the postern gate and finding it open he burdened the chamberlains whom he had slain with all the fault, they having the keys of the gates committed to their keeping all the night, and therefore it could not have been otherwise, said he, but that they were of counsel in the committing of that most detestable murder.

[Donwald's excess of zeal brought suspicion on him as the real murderer, but the nobles present decided not to utter what they thought "till time and place should better serve thereunto."]

7. Omens at the Death of Scottish Kings. (*Macbeth*, II, iii, iv.)

[Of King Duff.] For the space of six months after this heinous murder then committed, there appeared no sun by day nor moon by night in any part of the realm, but still was the sky

covered with continual clouds and sometimes such outrageous winds arose with lightnings and tempest, that the people were in great fear of present destruction.

Monstrous sights that were seen within the Scottish kingdom that year were these: horses in Lothian being of singular beauty and swiftness did eat their own flesh, and would in no wise taste any other meat. In Angus there was a gentlewoman brought forth a child without eyes, nose, hand, or foot. There was a sparrow-hawk also strangled by an owl. .

[Of King Malcolm, uncle of Duncan, who was slain by some of his nobles, 1034.] In this season were seen many wonders and strange sights in Albion. On Christmas Day there was an earthquake, and a great rift of the earth made therewith in the midst of Sterling town, out of the which issued . . . an abundant stream of water. . . . In the summer the sea rose higher and flowed further into the land than ever it had been seen at any other time. On Midsummer Day, which is the feast of St. John Baptist, there was such a vehement frost that the corn and other fruits of the earth were blasted and killed so that thereupon followed a great dearth in all the country.

8. Macbeth's Coronation and Duncan's Burial. (*Macbeth*, II, iv.)

Then having a company about him of such as he had made privy to his enterprise, Macbeth caused himself to be proclaimed king, and forthwith went unto Scone, where by common consent he received the investiture of the kingdom according to the accustomed manner.

The body of Duncan was first conveyed unto Elgin, and there buried in kingly wise; but afterward it was removed and conveyed unto Colmekill, and there laid in a sepulture amongst his predecessors, in the year after the birth of our Saviour, 1040.

9. The Flight of Duncan's Sons. (*Macbeth*, II, iv.)

Malcolm Canmore and Donald Bane, the sons of King Duncan, for fear of their lives, which they might well know that Macbeth would seek to bring to an end for his more sure confirmation in the estate (*kingdom*), fled into Cumberland, where Malcolm remained, till time that Saint Edward, the son of Ethelred, recovered the dominion of England from the Danish power, the which Edward received Malcolm by way of most

friendly entertainment; but Donald passed over into Ireland, where he was tenderly cherished by the king of that land.

[Holinshed goes on with the first part of Macbeth's reign, describing his zeal against all forms of evil and oppression, and the just and beneficent laws enacted by him.]

10. Macbeth's Remorse and Cruelty. (*Macbeth*, III, iv, vi; IV, i.)

But this was but a counterfeit zeal of equity shown by him, partly against his natural inclination to purchase (*procure*) thereby the favor of the people.

Shortly after, he began to show what he was, instead of equity practising cruelty. For the prick of conscience, as it chanceth ever in tyrants, and such as attain to any estate by unrighteous means, caused him ever to fear, lest he should be served of the same cup as he had ministered to his predecessor.

11. Banquo's Murder; Fleance's Escape. (*Macbeth*, III, iii.)

The words also of the three weird sisters would not out of his mind, which, as they promised him the kingdom, so likewise did they promise it at the same time unto the posterity of Banquo. He willed therefore the same Banquo with his son named Fleance to come to a supper that he had prepared for them, which was indeed as he had devised, present death at the hands of certain murderers whom he hired to execute that deed, appointing them to meet with the same Banquo and his son without the palace, as they returned to their lodgings, and there to slay them, so that he would not have his house slandered, but that in time to come he might clear himself, if anything were laid to his charge upon any suspicion that might arise.

It chanced yet by the benefit of the dark night that though the father was slain, the son yet, by the help of Almighty God reserving him to better fortune, escaped that danger; and afterward having some inkling by the admonition of some friends which he had in the court how his life was sought no less than his father's, who was slain not by chance medley (*fight*), as by the handling of the matter Macbeth would have it to appear, but even upon a prepensed (*premeditated*) device, whereupon to avoid further peril he fled into Wales.

[Here follows the descent of the house of Stuart from Fleance. In Wales Fleance became the father of a son Walter

by a princess of that country. Walter was brought up humbly, and being taunted as illegitimate, he killed his tormentor and fled to Scotland, where he prospered and became eventually lord Steward of Scotland, whose duty it was to receive the king's revenue. From this office he was known as Walter Steward, and his descendant Walter Steward, six generations later, married Margerie Bruce, daughter of King Robert Bruce. Their son was King Robert the Second, "the first of the Stewards (*Stuarts*) which ware (*wore*) the crown in Scotland."]

12. Macbeth's Oppression and the Building of Dunsinane. (*Macbeth*, III, vi; IV, ii.)

But to return to Macbeth . . . ye shall understand that after the contrived slaughter of Banquo, nothing prospered with the foresaid Macbeth; for in manner every man began to doubt his own life, and durst unneth (*scarcely*) appear in the king's presence; and even as there were many that stood in fear of him, so likewise stood he in fear of many, in such sort that he began to make them away, by one surmised (*pretended*) cavillation (*accusation*) or other, whom he thought most able to work him any displeasure. [He also found it convenient to enrich himself by confiscation of the property of his victims.]

Further, to the end he might the more cruelly oppress his subjects with all tyrannical wrongs, he builded a strong castle on the top of a high hill called Dunsinane, situated in Gowrie, ten miles from Perth. . . . This castle then being founded on the top of that high hill, put the realm to great charges before it was finished, for all the stuff necessary to the building could not be brought up without much toil and business.

But Macbeth being once determined to have the work go forward, caused the Thanes of each shire within the realm to come and help toward that building, each man his course about.

13. Macbeth's Quarrel with Macduff. (*Macbeth*, III, vi; IV, ii.)

At the last, when the turn fell unto Macduff, Thane of Fife, to build his part, he sent workmen with all needful provision, and commanded them to shew such diligence in every behalf that no occasion might be given for the king to find fault with him, in that he came not himself as others had done, which he refused to do, for doubt lest the king bearing him, as he partly

understood, no great good will, would lay violent hands upon him, as he had done upon divers others.

Shortly after, Macbeth coming to behold how the work went forward, and because he found not Macduff there, he was sore offended and said: "I perceive that this man will never obey my commandments till he be ridden with a snaffle; but I shall provide well enough for him."

14. The Influence of Further Prophecies. (*Macbeth*, IV, i.)

Neither could he afterward abide to look upon the said Macduff, either for that he thought his puissance over-great, either else for that he had learned of certain wizards, in whose words he put great confidence, for that the prophecy had happened so right which the three fairies or weird sisters had declared unto him, how that he ought to take heed of Macduff, who in time to come should seek to destroy him.

And surely hereupon had he put Macduff to death, but that a certain witch, whom he had in great trust, had told him that he never should be slain with (*by*) man born of any woman, nor vanquished till the wood of Birnam came to the castle of Dunsinane.

By this prophecy Macbeth put all fear out of his heart, supposing he might do what he would, without any fear to be punished for the same, for by the one prophecy he believed it was impossible for any man to vanquish him, and by the other impossible to slay him. This vain hope caused him to do many outrageous things, to the grievous oppression of his subjects.

15. Macduff's Flight to England and the Murder of his Family. (*Macbeth*, IV, ii.)

At length Macduff, to avoid peril of his life, purposed with himself to pass into England, to procure Malcolm Canmore to claim the crown of Scotland. But this was not so secretly devised by Macduff but that Macbeth had knowledge given him thereof; for kings, as is said, have sharp sight like unto lynx, and long ears like unto Midas. For Macbeth had in every nobleman's house, one sly fellow or other in fee with him, to reveal all that was said or done within the same, by which sleight (*trick*) he oppressed the most part of the nobles of his realm.

Immediately then, being advertised (*notified*) whereabout Macduff went, he came hastily with a great power into Fife,

and forthwith besieged the castle where Macduff dwelt, trusting to have found him therein.

They that kept the house, without any resistance, opened the gates and suffered him to enter, mistrusting no evil. But nevertheless Macbeth most cruelly caused the wife and children of Macduff with all other whom he found in that castle to be slain. Also he confiscated the goods of Macduff, proclaimed him traitor, and confined (*banished*) him out of all the parts of his realm. But Macduff was already escaped out of danger, and gotten into England unto Malcolm Canmore, to try what purpose he might make by means of his support, to revenge the slaughter so cruelly executed on his wife, his children, and other friends.

16. The Interview between Malcolm and Macduff. (*Macbeth*, IV, iii.)

At his coming unto Malcolm, he declared into what great misery the estate of Scotland was brought by the detestable cruelties exercised by the tyrant Macbeth, having committed many horrible slaughters, both as well of nobles as commons, for the which he was hated right mortally of all his liege people. . . . Malcolm, hearing Macduff's words which he uttered in right lamentable sort, for mere compassion and very ruth (*pity*) that pierced his sorrowful heart, bewailing the miserable state of his country, he fetched a deep sigh which Macduff perceiving, began to fall most earnestly in hand with him to enterprise (*undertake*) the delivering of the Scottish people out of the hands of so cruel and bloody a tyrant . . . which was an easy matter for him to bring to pass, considering not only the good title he had, but also the earnest desire of the people to have some occasion ministered whereby they might be revenged of those notable injuries which they daily sustained by the outrageous cruelty of Macbeth's misgovernment.

Though Malcolm was very sorrowful for the oppression of his countrymen the Scots in manner as Macduff had declared, yet doubting whether he were come as one that meant unfeignedly as he spake, or else as sent from Macbeth to betray him, he thought to have some further trial, and thereupon dissembling his mind at the first, he answered as followeth:

"I am truly right sorry for the misery chanced to my country of Scotland, but though I have never so great affection to re-

lieve the same, yet by reason of certain incurable vices, which reign in me, I am nothing meet thereto. First, such immoderate lust and voluptuous sensuality, the abominable fountain of all vices, followeth me, that if I were made king of Scots, I should seek to deflower young maids and matrons in such wise that mine intemperancy should be more importable (*insupportable*) unto you than the bloody tyranny of Macbeth now is."

Hereunto Macduff answered: "This surely is a very evil fault, for many noble princes and kings have lost both lives and kingdoms for the same; nevertheless there are women enough in Scotland, and therefore follow my counsel; make thyself king, and I shall convey the matter so wisely that thou shalt be so satisfied at thy pleasure in such secret wise that no man shall be aware thereof."

Then said Malcolm, "I am the most avaricious creature on the earth, so that if I were king, I should seek so many ways to get lands and goods, that I would slay the most part of all the nobles of Scotland by surmised (*pretended*) accusations, to the end that I might enjoy their lands, goods, and possessions. . . . Therefore, . . . suffer me to remain where I am, lest if I attain to the regiment (*ruling*) of your realm, mine unquenchable avarice may prove such that ye would think the displeasures which now grieve you should seem easy in respect of the immeasurable outrage which might issue through my coming amongst you."

Macduff to this made answer, "How it was a far worse fault than the other; for avarice is the root of all mischief, and for that crime the most part of our kings have been slain and brought to their final end. Yet notwithstanding, follow my counsel, and take upon thee the crown, there is gold and riches enough in Scotland to satisfy thy greedy desire."

Then said Malcolm again, "I am furthermore inclined to dissimulation, . . . so that I naturally rejoice in nothing so much as to betray and deceive such as put any trust or confidence in my words. Then sith (*since*) there is nothing that more becometh a prince than constancy, verity, truth, and justice, with other laudable fellowship of those fair and noble virtues which are comprehended only in soothfastness (*truth*), and that lying utterly overthroweth the same; you see how unable I am to govern any province or region; and therefore sith you have remedies to cloak and hide all the rest of my other vices, I pray you find shift to cloak this vice amongst the residue."

Then said Macduff: "This yet is the worst of all, and there I leave thee, and therefore say, 'Oh ye unhappy, miserable Scottish men, which are thus scourged with so many and sundry calamities, each one above other! Ye have one cursed and wicked tyrant that now reigneth over you, without any right or title, oppressing you with his most bloody cruelty. This other that hath the right to the crown is so replete with the inconstant behavior and manifest vices of Englishmen, that he is nothing worthy to enjoy it; for by his own confession he is not only avaricious, and given to insatiable lust, but so false a traitor withal that no trust is to be had unto any word he speaketh. Adieu, Scotland, for now I account myself a banished man forever, without comfort or consolation.'" And with these words the tears trickled down his cheeks abundantly.

At last, when he was ready to depart, Malcolm took him by the sleeve, and said: "Be of good comfort, Macduff, for I have none of these vices before remembered, but have jested with thee in this manner only to prove thy mind . . . but the more slow I have shown myself to condescend (*agree*) to thy motion and request, the more diligence shall I use in accomplishing the same."

Incontinently (*immediately*) hereupon they embraced each other, and promising to be faithful the one to the other, they fell in consultation how they might best provide for all their business to bring the same to good effect.

17. Edward the Confessor's Touching for the King's Evil. (*Macbeth*, IV, iii.)

[At this point Shakespeare uses suggestions from Holinshed's *Chronicle of England*.]

As hath been thought he (Edward the Confessor) was inspired with the gift of prophecy, and also to have had the gift of healing infirmities and diseases. He used to help those that were vexed with the disease, commonly called the king's evil, and left that virtue as it were a portion of inheritance unto his successors the kings of this realm.

18. The Rising Against Macbeth. (*Macbeth*, IV, iii V, ii.)

Soon after Macduff, repairing to the borders of Scotland, addressed his letters with secret dispatch unto the nobles of the realm, declaring how Malcolm was confederate with him to come hastily into Scotland to claim the crown, and therefore he

required them, sith he was right inheritor thereto, to assist him with their powers to recover the same out of the hands of the wrongful usurper.

In the mean time Malcolm purchased such favor at King Edward's hands, that old Siward, Earl of Northumberland, was appointed with ten thousand men to go with him into Scotland to support him in this enterprise for recovery of his right . . . After that Macbeth perceived his enemy's power to increase by such aid as came to them forth of England with his adversary Malcolm, he recoiled (*retreated*) back into Fife, there purposing to abide in camp fortified at the castle of Dunsinane, and to fight with his enemies if they meant to pursue him.

[His friends advised him to compromise with Malcolm, or to fly to the Isles and trust to hiring soldiers], in whom he might better trust than in his own subjects, which stole daily from him; but he had such confidence in his prophecies that he believed he should never be vanquished till Birnam Wood were brought to Dunsinane; nor yet to be slain with (*by*) any man that should be or was born of any woman.

19. Malcolm's Stratagem. (*Macbeth*, V, iv, v.)

Malcolm, following hastily after Macbeth, came the night before the battle into Birnam Wood; and when his army had rested awhile there to refresh them, he commanded every man to get a bough of some tree or other of that wood in his hand, as big as he might bear, and to march forth therewith in such wise that on the next morrow they might come closely and without sight in this manner within view of his enemies.

On the morrow when Macbeth beheld them coming in this sort, he first marvelled what the matter meant, but in the end remembered himself that the prophecy which he heard long before that time, of the coming of Birnam Wood to Dunsinane Castle, was likely to be now fulfilled.

20. The Overthrow of Macbeth. (*Macbeth*, IV, vii, viii.)

Nevertheless he brought his men in order of battle, and exhorted them to do valiantly; howbeit his enemies had scarcely cast from them their boughs, when Macbeth, perceiving their numbers, betook him straight to flight, whom Macduff pursued with great hatred even till he came to Lumphanan, where Macbeth perceiving that Macduff was hard at his back, leaped

beside his horse, saying, "Thou traitor, what meaneth it that thou shouldest thus in vain follow me that am not appointed to be slain by any creature that is born of a woman; come on, therefore, and receive thy reward which thou hast deserved for thy pains." And therewithal he lifted up his sword, thinking so to have slain him.

But Macduff quickly avoiding (*dismounting*) from his horse, yer (*ere*) he came at him, answered, with his naked sword in his hand, saying: "It is true, Macbeth, and now shall thy insatiable cruelty have an end, for I am even he that thy wizards have told thee of, who was never born of my mother, but ripped out of her womb." Therewithal he stept unto him, and slew him in the place. Then, cutting his head from the shoulders, he set it upon a pole, and brought it unto Malcolm. This was the end of Macbeth, after he had reigned seventeen years over the Scottishmen.

In the beginning of his reign he accomplished many worthy acts, right profitable to the commonwealth, as ye have heard, but afterward, by illusion of the devil, he defamed the same with most terrible cruelty.

He was slain in the year of the incarnation, 1057, and in the sixteenth year of King Edward's reign over the Englishmen.

21. Siward's Invasion of Scotland and the Death of his Son. (*Macbeth*, V, ii, iv, vi, vii, viii.)

[Shakespeare used also the following from Holinshed's *Chronicle of England*.]

About the thirteenth year of King Edward's reign, as some write, or rather about the nineteenth or twentieth year, as should appear by the Scottish writers, Siward, the noble Earl of Northumberland, with a great power (*force*) of horsemen, went into Scotland, and in battle put to flight Macbeth that had usurped the crown of Scotland, and, that done, placed Malcolm surnamed Canmore, the son of Duncan, sometime king of Scotland, in the government of that realm, who afterward slew Macbeth, and then reigned in quiet. . . .

It is recorded also, that in the foresaid battle, in which Earl Siward vanquished the Scots, one of Siward's sons chanced to be slain, whereof although the father had good cause to be sorrowful, yet, when he heard that he died of the wound which he had received in fighting stoutly in the forepart of his body, and that with his face toward the enemy, he greatly rejoiced

thereat, to hear that he died manfully. But here it is to be noted, that not now, but a little before, as Henry Hunt saith, that Earl Siward went into Scotland himself in person, he sent his son with an army to conquer the land, whose hap (fortune) was there to be slain: and when his father heard the news, he demanded whether he received the wound whereof he died in the forepart of the body or in the hinder part; and when it was told him that he received it in the forepart, "I rejoice," saith he, "even with all my heart, for I would not wish either to my son nor to myself any other kind of death."

APPENDIX II

SHAKESPEARE'S WORKS CHRONOLOGICALLY ARRANGED

The date of composition of Shakespeare's works cannot be absolutely determined, but dates that are approximately correct have been assigned for all his plays. The evidence by which the time of composition is established is:—(1) Evidence external to the play, such as the entry for printing in the Stationers' Register, the date on the title-page of the earliest known edition, references to the play in other works of known date; (2) evidence both external and internal, such as references in the play to things contemporary of known date or sources used; (3) evidence internal, such as the character of the dramatic art and peculiarities of style. Under stylistic peculiarities is included the developing freedom Shakespeare shows throughout the progress of his work in his metrical expression. He moves gradually away from the frequent rimed lines of his early plays to an almost pure blank verse in his later ones. He moves gradually away from the monotony of lines regularly ending with a pause ("end-stopped" lines) to a freer rhythmic movement in which the rhythm runs on into the following line ("run-on" lines). In consequence of this freer metrical movement, the lines that in early plays end usually with words that have a heavy stress of the voice gradually change to lines which often end with words of little or no stress. The formal line of the English drama, the iambic pentameter (a five-accent line, the pattern foot of which is x ′), is more and more varied by the addition of unaccented (x) syllables, especially at the cæsura and at the end of the line.

From such evidence, the chronological order of the plays is determined. The following is the order assigned them by Dowden, *Shakspere*, pp. 56 *f*. Other scholars differ slightly in regard to the order and date here presented:

Comedies	Histories	Tragedies
		Titus Andronicus, 1588–90
Love's Labor's Lost, 1590	*1. Henry VI*, 1590–91	
Comedy of Errors, 1591	*2. Henry VI*, 1591–92	
Two Gentlemen of Verona, 1592–93	*3. Henry VI*, 1591–92	
Midsummer-Night's Dream, 1593–94	*Richard III*, 1593	
	Richard II, 1594	
Merchant of Venice, 1596	*King John*, 1596	
Taming of the Shrew, ? 1597	*1. Henry IV*, 1597–98	*Romeo and Juliet* [1591]. Revised 1596–97
Merry Wives of Windsor, ? 1598	*2. Henry IV*, 1597–98	
Much Ado about Nothing, 1598	*Henry V*, 1599	
As You Like It, 1599		
Twelfth Night, 1600–01		
All's Well that Ends Well, ? 1601–02		*Julius Cæsar*, 1601
Measure for Measure, 1603		*Hamlet*, 1602
		Othello, 1604
		King Lear, 1605
		Macbeth, 1606
Troilus and Cressida [1603]. Revised ? 1607		*Antony and Cleopatra*, 1607
Pericles, 1608		*Coriolanus*, 1608
Cymbeline, 1609		*Timon of Athens*, 1607–08
Tempest, 1610		
Winter's Tale, 1610–11		
	Henry VIII, 1612–13	

Shakespeare's poems are: *Venus and Adonis* (? 1592), published 1593; *The Rape of Lucrece* (? 1593–94), published 1594; *Sonnets* (? 1595–1605), published 1609.

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The wild boar